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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

No. 363 / OCT. 3 - OCT. 9, 2002
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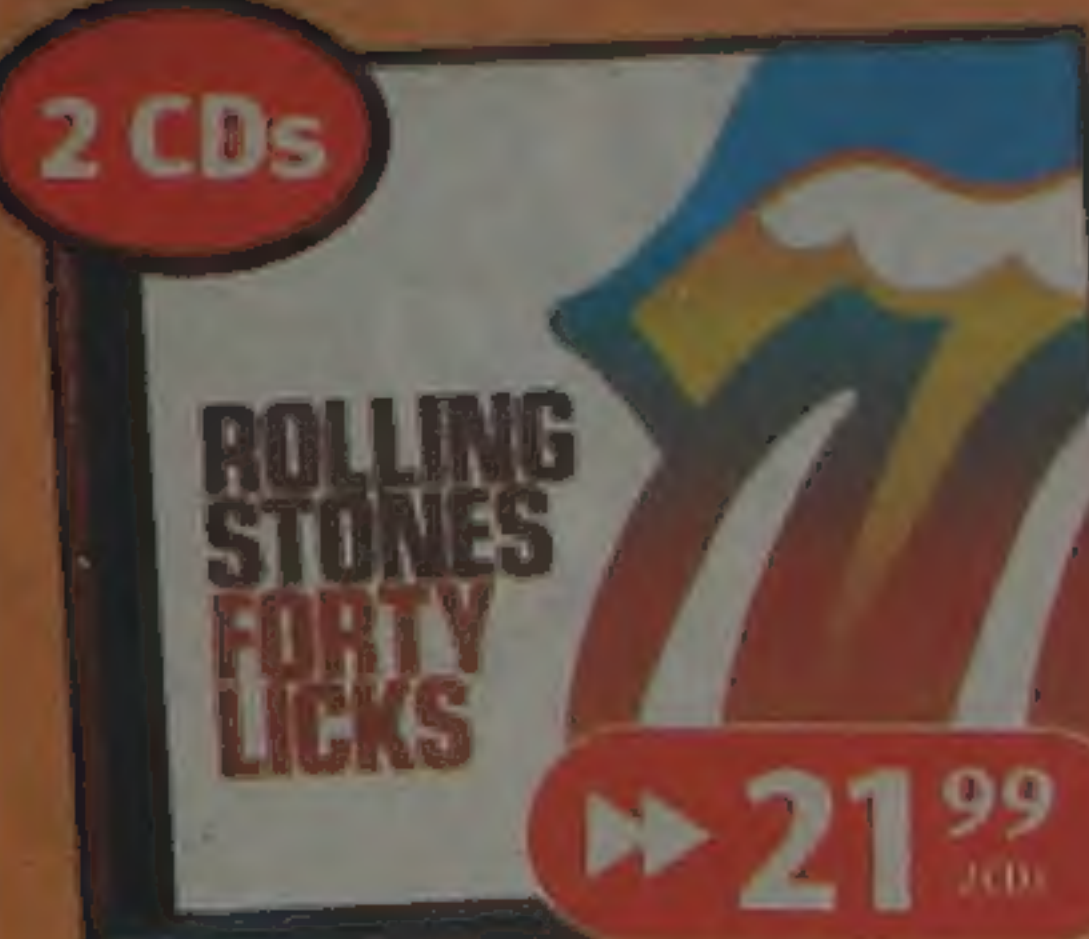
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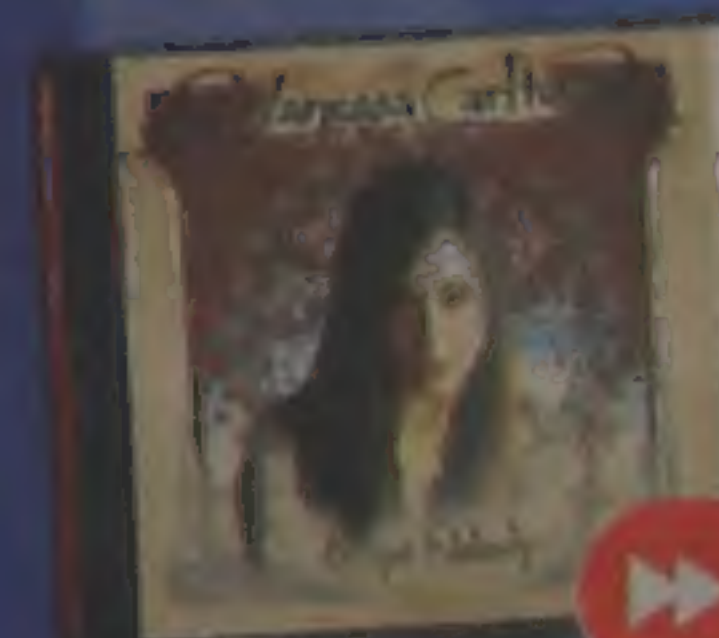
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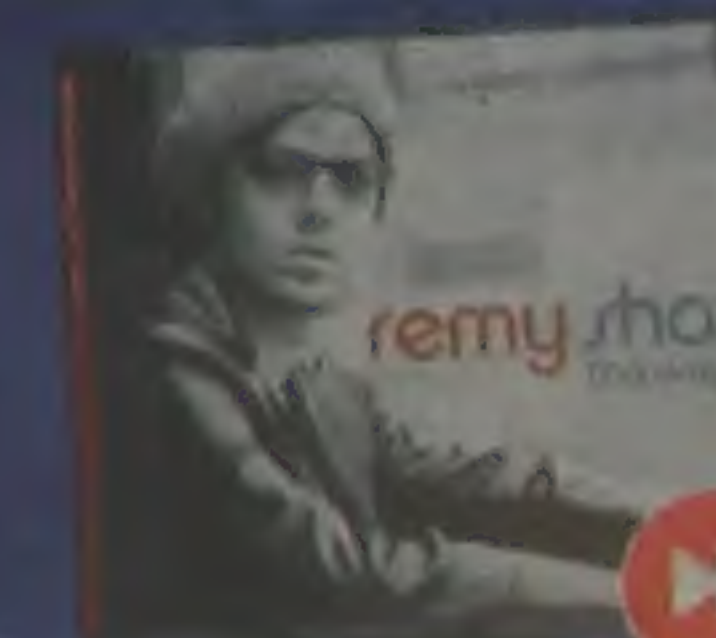
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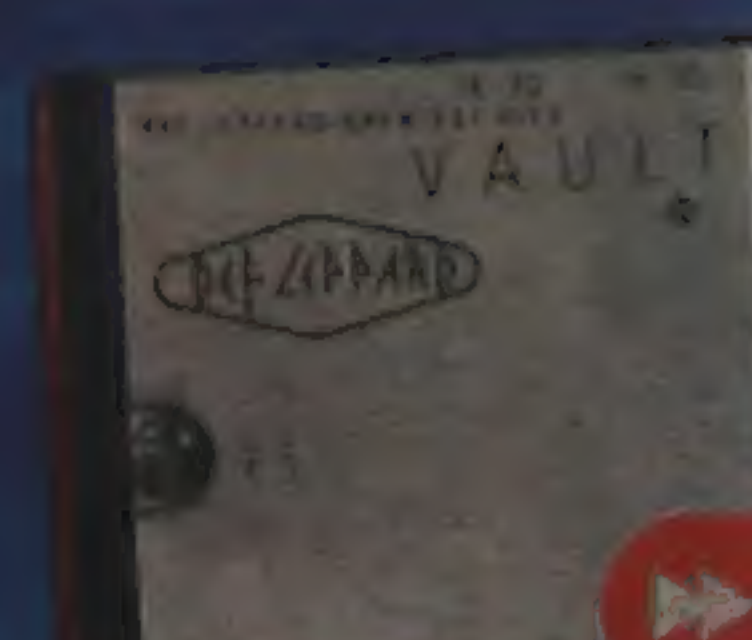
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DIRE STRAITS
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SHERYL CROW
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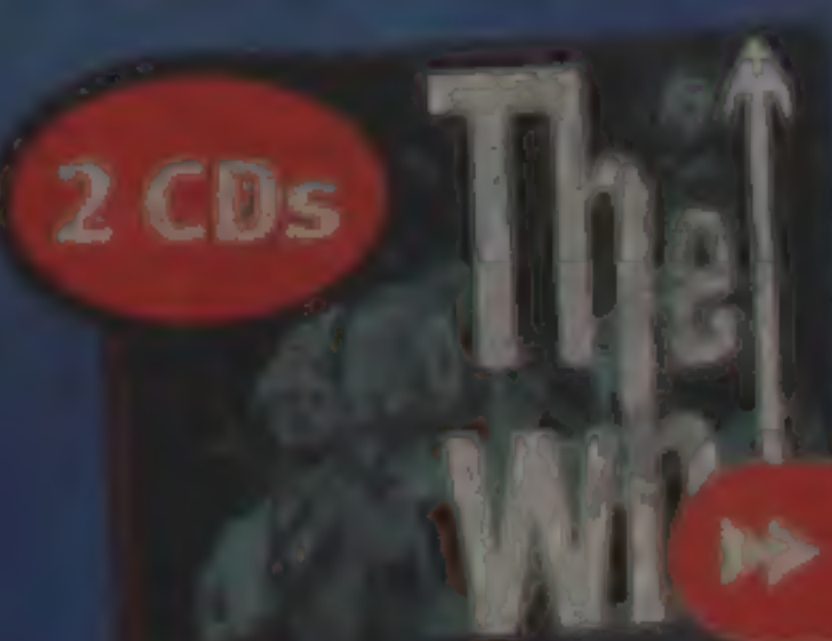
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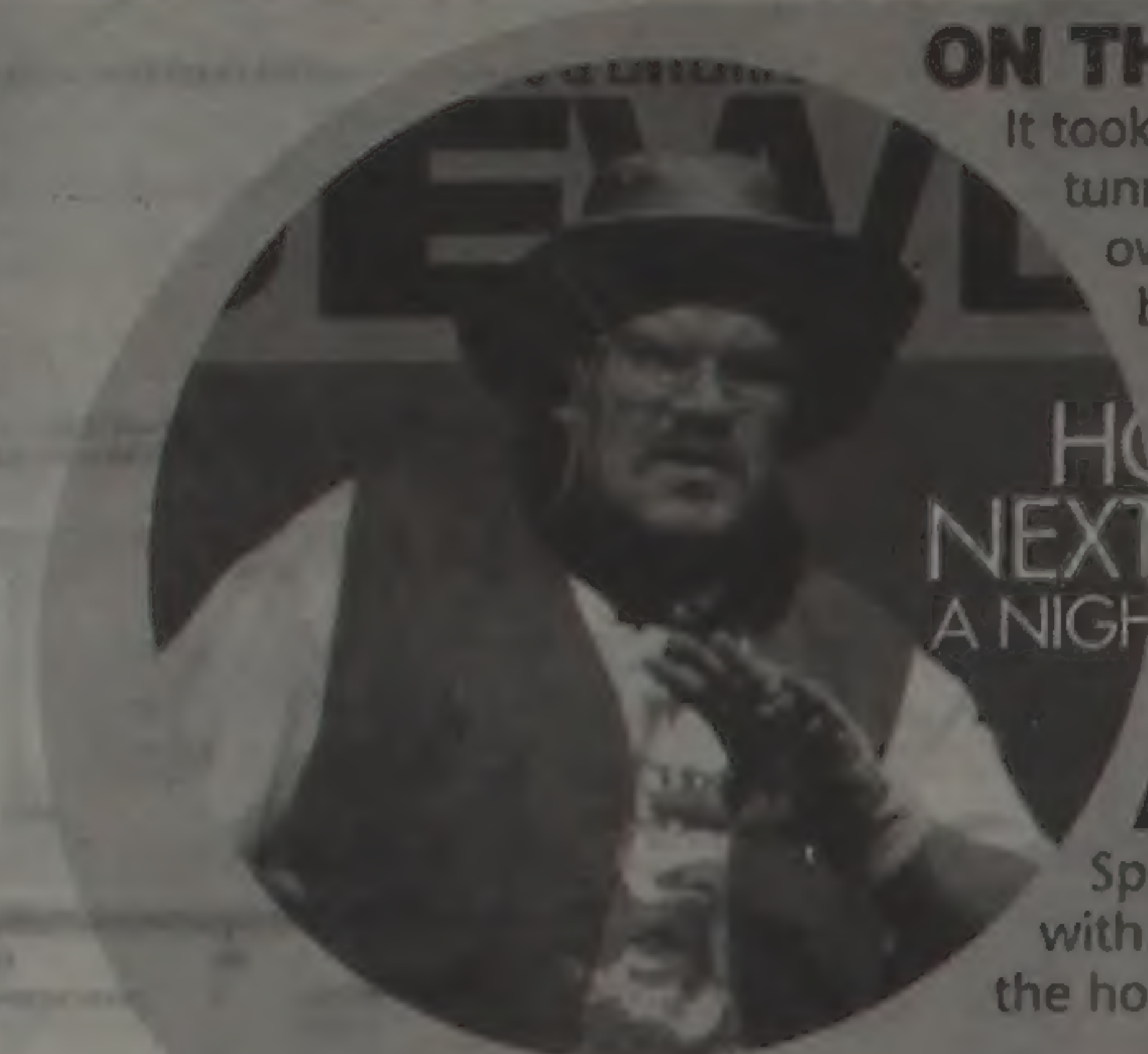
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ON THE COVER:

It took eight years of tunneling through his own imagination before Eugene Stickland's latest play, *Excavations*, was ready for its world premiere at Theatre Network • 48

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Spending a night with the young and the homeless • 6

PLUS:

The interior of *Secretary* • 46



BY DAN RUBINSTEIN

Online news, untouched by human hands

Last Friday morning, as World Bank and International Monetary Fund meetings got underway in Washington, D.C., hundreds of protesters took to the streets. That much is fact. But if, at the time, you spent a few minutes online trying to figure out why they were protesting, you'd be

instantly, redundantly reminded that news gathering is deeply subjective.

The *Globe and Mail* piece by Barrie McKenna, for example, headlined "Protestors facing final drumbeat," contained a swath of derisive comments like "The same folks who earlier brought you tear gas festivals in Seattle, Quebec City, Genoa and elsewhere are back." A story in the *Guardian* out of the U.K., meanwhile, opened with this line: "The International Monetary Fund admitted yesterday that the benefits of the global economy had failed to reach the world's poor as demonstrators gathered in Washington." And hundreds of other stories each had their own context and slant tinting the picture. Case in point: *The Motley Fool's* top 10 ways capitalism is fighting back; "9. Drenched and shivering on Pennsylvania Ave., several protesters are spotted heading to Starbucks for a hot double latte."

With thousands of competing mainstream news sites on the Inter-

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net, what's a busy reader to do? Who's got time to troll around looking for informed coverage of a particular story from a wide range of perspectives? Well, the folks at the Mountain View, California-based

Google, the extremely successful search engine start-up that celebrated its fourth birthday last month, don't have time to search for you, either.

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THURSDAY NIGHTS...

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The homeless' next generation

Misconceptions vanish during a night spent with Edmonton's street kids

By NEIL PARMAR

I approached the dozen or so youths armed with a pocketful of granola bars, emergency cash hidden in my socks and a bandanna tied around my head in a fairly unconvincing bid for street cred. Yet I still felt ill-prepared for a night on the streets with the next generation of Edmonton's homeless.

After a couple of months working as a counsellor with the City of Edmonton's Youth in Motion program at a park in Millwoods and last summer's job working with underprivileged kids at an east-end swimming pool, I wanted to move beyond the confines of formal interaction. I'd been thinking about how I could get behind the misconceptions and stereotypes about Edmonton's more "unfortunate" citizens ever since a pair of homeless kids came to the park one day. They didn't look like the rest of the kids. They wanted to join in our dodgeball game but were unsure how to approach us. The rest of the kids looked uneasy.

Which is exactly how I felt when I went at Gazebo Park at the corner of 83 Ave and 104 St on a late summer night, hoping for the best but anticipating the worst. I expected them to reject my bid to project their voice to an audience that would most likely ignore their pleas. But that wasn't the case at all. They talked, I listened and the night began.

"I don't think we're out here because we want to be," said 19-year-old Rob, who came to Alberta from Saskatchewan looking for work. "There's this one kid out here who has an apartment and everything [but] comes out here and thinks it's cool to be a street kid. This isn't cool! We don't know what we're going to eat day to day—or if we're going to eat. We don't know where we're going to sleep night to night."

Rob's friend Matt cut in: "[If he] wants to feel what being homeless is like, put [him] out in January when the shelters are full and it falls 20 degrees below, on a day when everyone seems to be pissed off and boots you in the teeth if you try and spange [collect spare change]."

The house of YES

There were two girls and 11 boys out that August night, including Rob and Matt, all younger than 23. Yet combined, they represent only a small fraction of the 650 different teens who occupied Youth Emergency Shelter (YES) beds this past year. According to statistics compiled by the Edmonton Homelessness Count Committee, more than

double that number of adults are currently without a home but there is no official figure for youth, primarily because they tend to use shelters during hot summer months then migrate to the warmer coast for the winter. Even during the summer, a vast number of teens sleep in parks, river valley tents or squat in abandoned buildings, so it's difficult to make an accurate count.

Deb Cautley, the director of YES, believes Edmonton attracts such a large number of Canadian and international homeless teens because of the city's diverse festivals and eclectic atmosphere. In the past few months she's seen kids here from the United States, Africa and even Croatia. She says the majority of shelter users come from within the city but notes that the overall number of youth occupying beds decreases dramatically in the winter months, as many are forced to stay home and take unwarranted abuse or couch-surf between friends' homes in order to escape the cold.

It's a difficult dilemma, says 21-year-old Kelly, originally from Halifax, but he chose to stay and fight

news

Edmonton's freezing weather last winter rather than take a chance hitchhiking to the B.C. coast. He paid a price for his decision, however, and wound up losing a finger to frostbite. Still, he says adamantly, it was better than the alternative—Kelly went on to detail a "friend's" encounter with a driver who picked him up while hitchhiking and forced him to perform sexual favours in exchange for a ride. It was more than apparent he was talking about himself in third person; he carefully avoided making eye contact with me and was clearly embarrassed by the story. He would glance quickly and repeatedly at Rob, hoping his friend could help him out, but all Rob could say was, "It happens all the time."

"The streets are hard," agrees Cautley. "Within about 48 hours of hitting the streets, almost 100 per cent of [homeless youth] are assaulted sexually or physically. They do form some pretty fast friendships, but there's always the challenge of drugs and alcohol. The majority of kids use it to cope."

Sleeping with danger

Kelly says that when he first hit the streets, he only drank to stay warm in the winter but admits to drinking occasionally in the summer as well. He left home at 16 and quickly learned the dangers of sleeping alone drunk at night. One night, while sleeping crouched in a fetal position in an underground parking lot in Victoria, Kelly woke up to someone kicking him in the side. The attacker wanted the sleeping space and broke Kelly's ribs. Since then he's vowed only to sleep in the presence of friends or during the day in public places. It

was a small lesson, he says, but a crucial one.

To find the best and warmest places to sleep, the group I was with in Gazebo Park often broke into pairs; they rarely venture out alone. It's less risky than walking in groups, which are easier to catch and chase away, explains Kelly. "We rally under one flag and pull together," he said. He also criticized some of the newer street kids who refused to follow "homeless protocol," like keeping squat locations secret and being discreet about possible sleeping areas. "I don't remember wanting to bring bright, flashy objects into the squats—I don't remember wanting the convenience of a front door," Kelly said. "It's the dumb kids and they're never out here long because all they want is mom and dad to stop telling them what to do. And that's not why you come out here. You come out here because you can't pay [rent], because your parents are beating the living shit out of you, [because of] too much drugs, [because you're] being sexually abused."

Rob cuts in, saying his daytime routine is now very different from what he does at night. During the day, community programs fill his time and fend off that insecure void he feels just before going to sleep. The majority of youth I was with said that they spend most if not all of their days at the Old Strathcona Youth Co-op (OSYC). Gazebo Park, in fact, is only a block away from this safety zone Rob calls a "home away from home." "We're at the co-op every day," he said with surprising enthusiasm. "If it weren't for them, there would be a lot more stinky kids!" What he likes most about the co-op is its "rewards" plan—youth who help out with tasks are given food, laundry and shower vouchers, which they can redeem at any time. There are also recreational activities like canoeing, employment opportunities like dishwashing at nearby restaurants or laundry at the co-op itself, and venues for pursuing artistic endeavours like mural projects.

Nobody chooses homelessness

According to Rick Newcombe, the director of the OSYC, "It's not about providing workshops—it's about getting to know [the youth] and making them feel accepted and [not] judged. The programs are very unstructured so they come here and hang out. It's really about establishing a relationship." Newcombe says a number of misconceptions still surround the homeless; victim-blaming, in particular, is one reason why so many homeless kids are in such dire need of help. Very few are drug addicts, he adds, although some of the teens who visit the co-op have mental health problems and a great many more have slipped through the cracks of the education system due to learning disabilities. "Some of it is life

choice, but who wants to be homeless?" he asks. "I don't think this is a choice any human being makes. When you go beneath the bravado and presentation, you find they're very intelligent and want to be something in life."

Indeed, little by little, starting with pocket change, Rob and his gang of friends have worked at saving enough money to perhaps print off résumés or buy decent clothes for job interviews. Spanging, or panhandling, used to be a major source of income, but since authorities cracked down in the Whyte Ave area in the summer of 2001, many teens have been hit by a whack of tickets they can't afford to pay. (This was the reason the majority of youth I talked to didn't want their last names published—they were afraid of being taken to court over unpaid tickets.)

Their anger towards both the court system and the government in general was more than obvious. ("For me," said Kelly, "the best thing [the government] could possibly do is stay the hell out of my life.") Since child welfare can only be given to those with a permanent address, most youth are unable to qualify for monetary assistance. "I don't need the government," said Rob. "I'm only going to be on the streets for about a month." I asked him what would be different in a month compared to the two years he's spent without a home. "By next Friday, I think I'll get a job," he replied. Rob says he knows of a couple of places where he can print résumés for free, but he admitted he's not sure how to type one up.

"They have incredible skills when it comes to surviving," says Newcombe. "They use resources extremely well. But for a variety of reasons they're not able to voice their opinions—the biggest thing they run into are the views other people have about them."

Bridging the gap

It was true: their distinct and hopeful personalities broke down all kinds of misconceptions I previously held about their lifestyle. They reassured me they'd survive another night on the cold concrete, even without any outside help. At around 2 a.m., half an hour later than usual, a pair of beat cops politely asked the group to leave the gazebo. Some of the group were already packing their gear before the police arrived. They weren't afraid—they just knew the routine.

Everybody dispersed. I joined Rob and Matt and walked north over the High Level Bridge toward Chinatown and the downtown police station. Even though that's where the hardened adult homeless population hangs out, Rob and Matt said it's one of the safer places to sleep. They were headed to an abandoned building in the area and were hesitant about my tagging along. I turned and started back towards my apartment near U of A. They casually walked away. ☺

your guide
to what's
really
going onVUE
NEWS

INTERNATIONAL

The Blair watch project

LONDON—As the United States continues waving its sword in the face of Iraqi leader Saddam Hussein, stepping up its preliminary bombing runs while the United Nations tries to hammer out a last-minute weapons inspections compromise, America's sole diehard collaborator is facing growing internal strife.

British Prime Minister Tony Blair may be right behind George W. Bush in calling for an attack on Iraq, but tens of thousands of his citizens aren't as willing to urge the U.S. to go ahead without the UN's backing. Depending on whose estimates you believe, anywhere from 150,000 to 350,000 people participated in an anti-war rally in central London over the weekend (an event that received surprisingly light coverage in the Canadian mainstream media, despite the huge turnout). Organized by the Stop the War Coalition and the Muslim Association of Great Britain, the rally featured speeches by London Mayor Ken Livingstone and former UN weapons inspector Scott Ritter. While other issues such as the Israeli-Palestinian conflict also drew protesters, their main message for Blair was that they won't stand for a U.S.-driven, U.K.-supported military campaign against Hussein.

"This is all about oil and there is nobody in this country so stupid that they don't realize that," said Livingstone, who seems more than willing to bring activist ideals to the mayor's office. Ritter, meanwhile, who came to London from his home in Albany, New York for a Labour Party conference, told the *Independent* that he'd never been on a march in his life prior to last Saturday. "All I'm trying to do is uphold the principle of the rule of law," he said. "The U.S. is engaged purely in regime removal and that is in direct contravention of the UN. Their behaviour is anti-democratic. I'm not sure how much impact this march will make on people in the U.S., but if it puts pressure on Blair and then he changes his attitude to Bush, then it will have helped."

Ritter is no doubt right about international protests having very little effect on Bush, especially with the president saying things like "We've got a big chore to make sure the world's worst leaders never threaten, blackmail or harm America with the world's worst weapons." But with the crackdown on dissent not as entrenched in the U.K. as it is in the U.S., and the European Union increasingly flexing its economic might, Brits seem to realize that they have a shot at influencing their country's decision-making process. A few thousand people on the streets of Washington don't make a big impact, but a couple hundred thousand protesters in London can't be ignored as easily. —DAN RUBINSTEIN



TRAVEL

Airline fracture?

OTTAWA—A study on the airline industry has concluded that competition for the traveler's dollar is more vigorous now than when Air Canada swallowed Canadian Airlines. But Debra Ward, the government's observer on airline restructuring, wants Transport Canada to spark more competition by allowing foreign competitors to take on domestic routes.

In her latest report, Ward lauded both Air Canada for creating its budget lines, Tango and Jazz, and Westjet for helping right the Canadian airline business. Westjet showed a \$12 million profit in the most recent quarter despite the current lull in the global airline business, making it the second most profitable airline with annual revenues of less than \$4 billion on the planet. Meanwhile, Air Canada was the only full-service airline on the continent to show a profit in the last quarter—they made \$30 million for their shareholders.

"Air Canada has dropped some capacity between 2000 and 2002, which has been picked up by other carriers, especially low-fare jet airlines," wrote Ward. "As a result, there is more competition on domestic long-haul routes and more low-fare options. However, it also appears that capacity on short- or medium-haul routes has not been replaced but has been redeployed on longer-haul routes."

So, it's on those short-haul routes (like Edmonton to points in B.C. or the prairies) where more competition is needed. But Ward acknowledges that while inviting American airlines to compete is an attractive option, the U.S. airline industry is in no shape to expand. "The U.S. economy and its carriers are not anywhere near a recovery," admitted Ward. "Not only is there no light at the end of the tunnel yet, we don't know how long it is, how winding or how deep." —STEVEN SANDOR

MEDIA

Report goes non-profit,
CBC goes downtown

EDMONTON—There have been a flurry of local media moves over the last few days.

First up, changes at *Report* magazine, that bastion of conservatism formerly known as *Alberta Report*. Publisher Link Byfield last week registered the non-profit Report Foundation to continue publishing the magazine his father Ted started nearly 30 years ago. Seems conservatism doesn't pay as well as it used to, and with *Report* losing money week after week, Byfield the younger took this step to try to keep the magazine alive.

"A real business guy would have shut it down," he said to the *Edmonton Journal*. "We've been throwing good money after bad." Annual ad revues at *Report* have reportedly dropped from \$300,000 to \$170,000 in just one year, and the base of 60,000 subscribers that the publication enjoyed in the 1980s has dwindled down to 45,000. In addition to establishing the non-profit foundation, Byfield told the *Journal* that he wants to shift the magazine's focus away from "depressing" stories about declining conservative values to articles about "achievements" that give readers "hope."

On that note, in more positive news, CBC radio and television will be doing their part to boost Edmonton's downtown renaissance by moving into the ground floor of the former Bay building off Churchill Square. With a combined radio and TV staff of 170, both of the buildings the CBC currently uses—on 75 St and 51 Ave—are half-empty. Selling those buildings and cutting operating costs are expected to more than cover the price tag for the November 2003 move downtown.

And finally, to help keep tabs on the city's media scene, publisher Marilyn Jones launched *Edmonton's Media Magazine* last week. Essentially a directory of

local media outlets with a handful of "how to" and context features, the biannual mag is designed for marketing and PR people. Go to www.mediamag.ca for more information. —DAN RUBINSTEIN

SPORTS

Can Don go on with
Ron now gone?

TORONTO—Monday was a sad day for hockey fans across Canada, as it was announced that Ron MacLean, the eternal, sobering yin to Don Cherry's raging, ill-attired yang, would not be returning to *Hockey Night in Canada* this season.

"We made an offer; he didn't accept it," said Nancy Lee, head of CBC Sports. MacLean was reportedly asking for a raise from \$400,000 to \$600,000 a year—a boost in keeping with Don Cherry's \$750,000 salary. An agreement was briefly reached between Lee and MacLean's agent, Don Meehan. However, the contract was rejected upon presentation to CBC management, leaving MacLean free to walk.

MacLean began his career in 1978 with CKRD radio in Red Deer. He joined the *Hockey Night* team in 1986 as a telecaster for Toronto games and became the host of the national broadcast in 1987.

Cherry, according to the Canadian Press, was stunned but fully expects that the two sides will come to some sort of agreement by October 12, when the season's first *Hockey Night* is broadcast. Even Lee hasn't ruled out the possibility of MacLean's return to the program, stating that she'll "never say never." But really, anyone would be forced to think happy thoughts when faced with the possibility of having to watch a washed-up, poorly groomed ex-Kings goalie like Kelly Hrudey giving his "educated" opinion on a weekly basis. Currently, the Vegas line is 2 to 3 that Cherry stabs Hrudey in the throat with one of his Canadian flag pins by week three.

Here's hoping. —CHRIS BOUTET

VUEpoint

BY DAN RUBINSTEIN

Hockey brawl

In this space last week, Brian Gibson wrote about the 30th anniversary of the Summit Series between Canada and Russia and opined that we celebrate this decades-old hockey victory so fervently because it still stands as our country's greatest communal myth. Right on cue, we've been reminded yet again just how tightly Canada and hockey are bound together. The governor-general delivers the prime minister's throne speech and Alberta's anti-Kyoto accord political sideshow intensifies, yet who do we see staring out at us from the front page of the *Edmonton Journal* and papers across the country? *Hockey Night in Canada* hosts Ron MacLean and Don Cherry.

If you haven't heard the news yet, read the details in the *Vue* News digest to the left of this column. There are still a few days remaining before the start of the NHL season, but it appears MacLean won't be back in the *HNIC* saddle he's sat in for 17 years. Barring an 11th-hour contract agreement—and it looks like money, pure and simple, lies at the heart of this dispute—the CBC will have to find another host to rein in Cherry during its flagship weekly broadcasts.

Although Cherry told the *Toronto Sun* he believes MacLean will rejoin the fold in time for *HNIC's* October 12 season opener, hockey fans are contemplating a long winter of Saturday nights without MacLean. And they're angry. Thousands of fans writing letters to websites are likening MacLean to Gretzky and complaining about the void in their lives; television columnists are attacking the CBC's management policies and wondering why the network will be spending so much money covering the Queen's short visit later this month when MacLean helps pull in hundreds of thousands of viewers every week. Friends of mine are phoning and sending e-mails, demanding that something be done.

You know, it's nice to see grassroots anger like this. To see people connect the dots and try to affect a decision made hundreds of kilometres away at a Toronto corporate headquarters. John Sellers of the Ruckus Society has said that in order to effect true social change, your message has to reach mom and dad sitting back on the couch watching the TV news. If mom and dad are angry at the CBC about letting MacLean slip away, then maybe someday they'll also start asking questions about Ralph Klein spending a couple million dollars to publicly slam the Kyoto accord. Or about Jean Chrétien making promises he can't keep as his term winds down.

We Canadians may reserve displays of our collective passion for hockey, but it's reassuring to know some fires are still burning. ①

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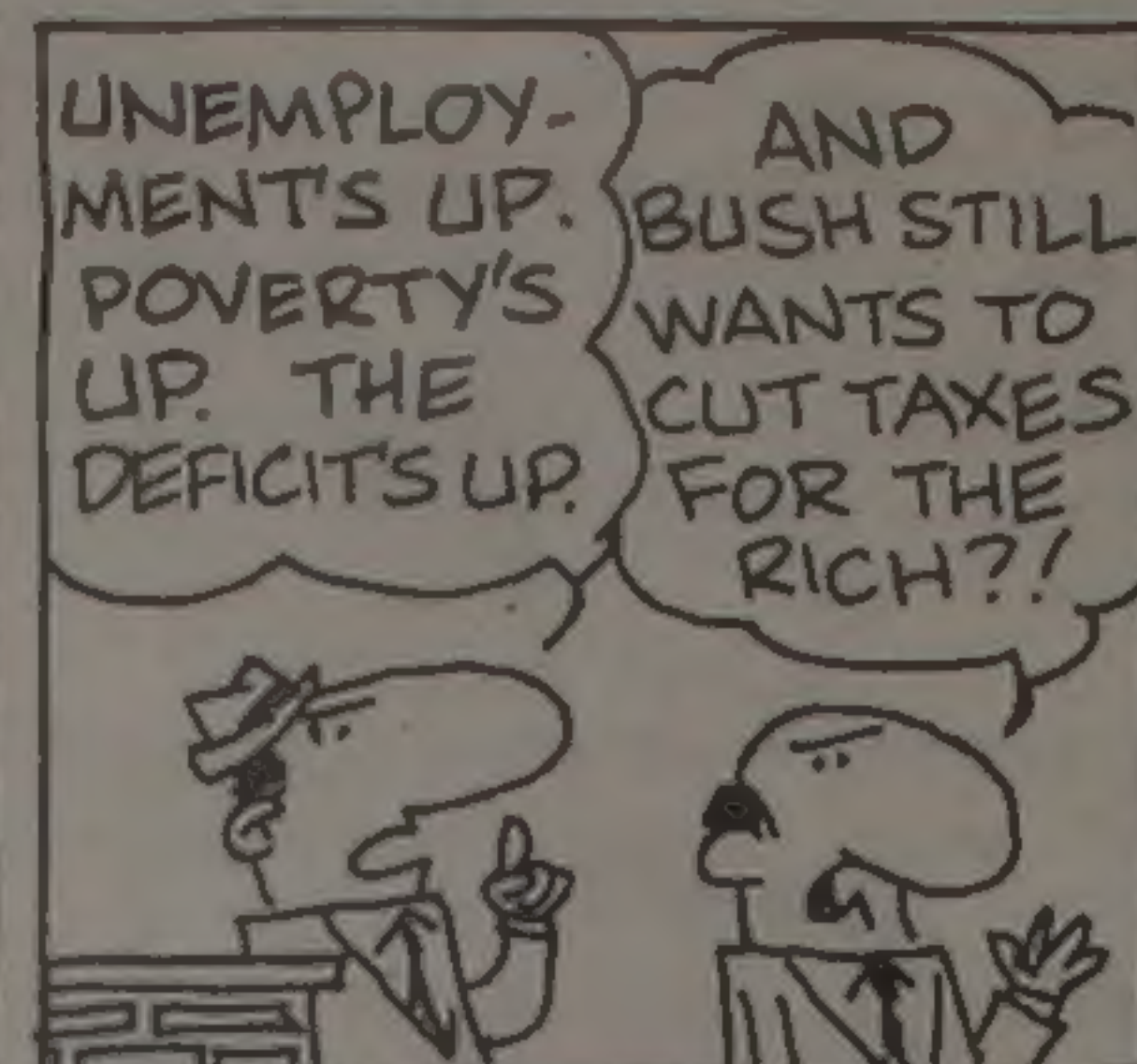
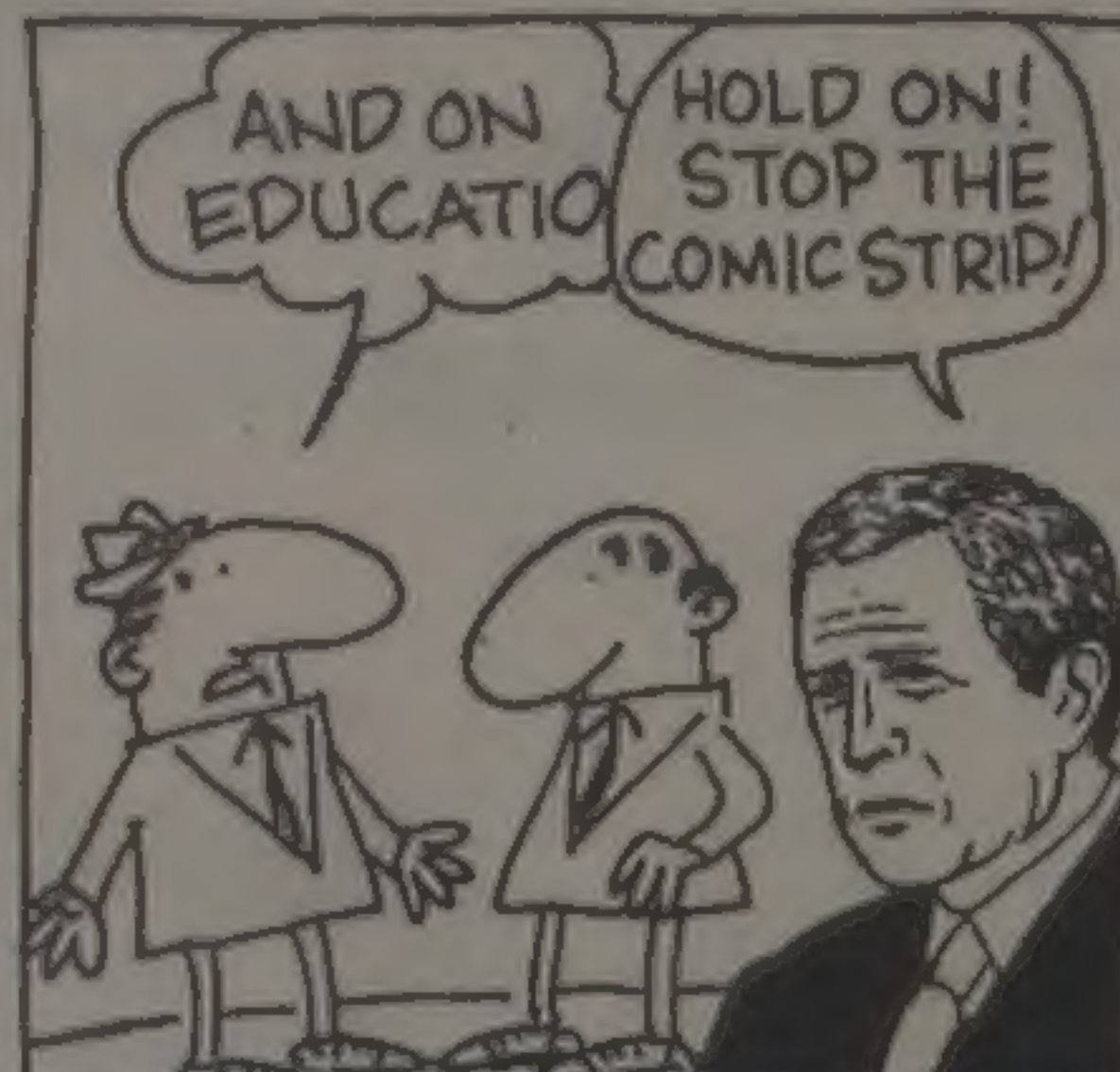
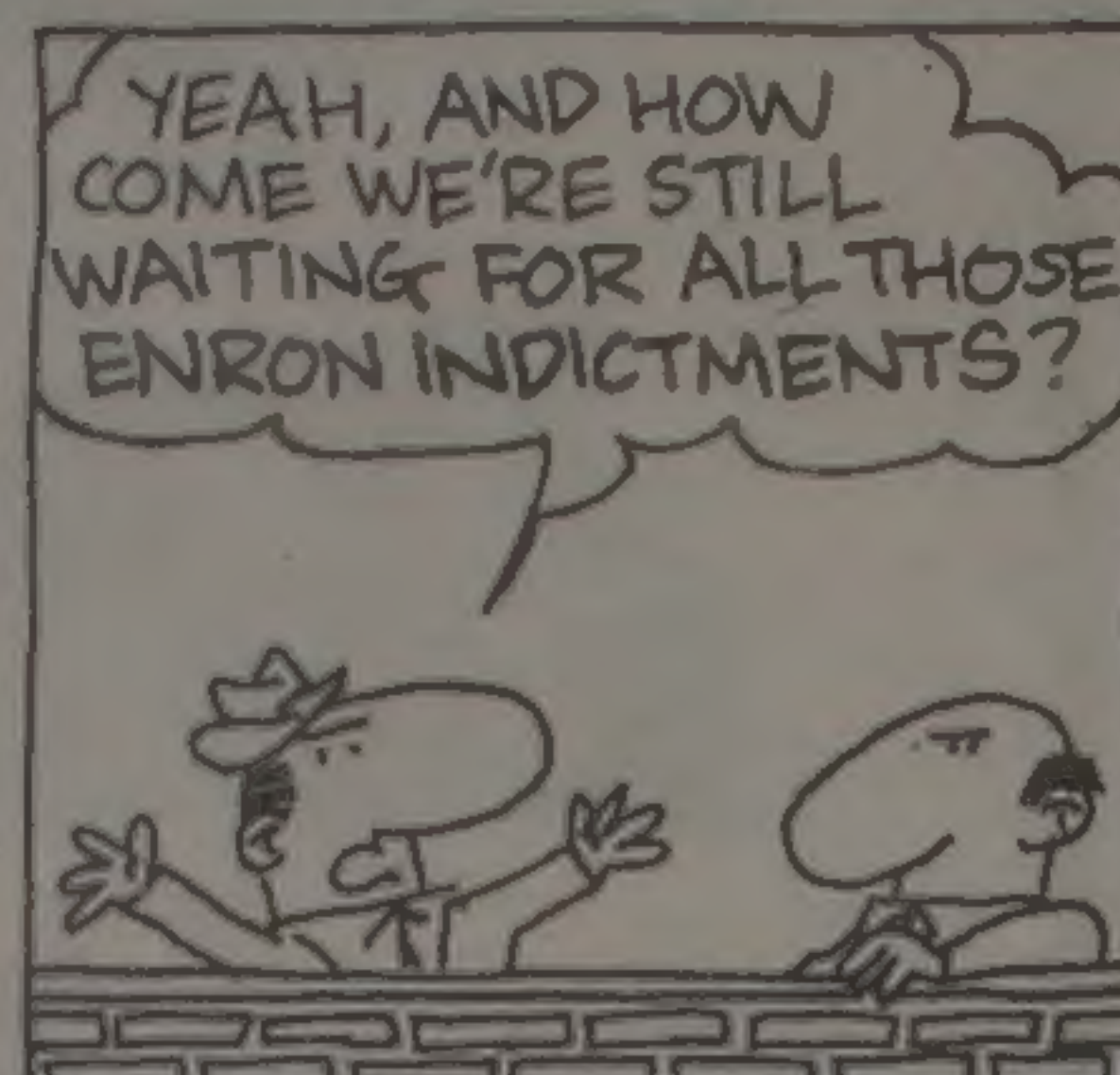
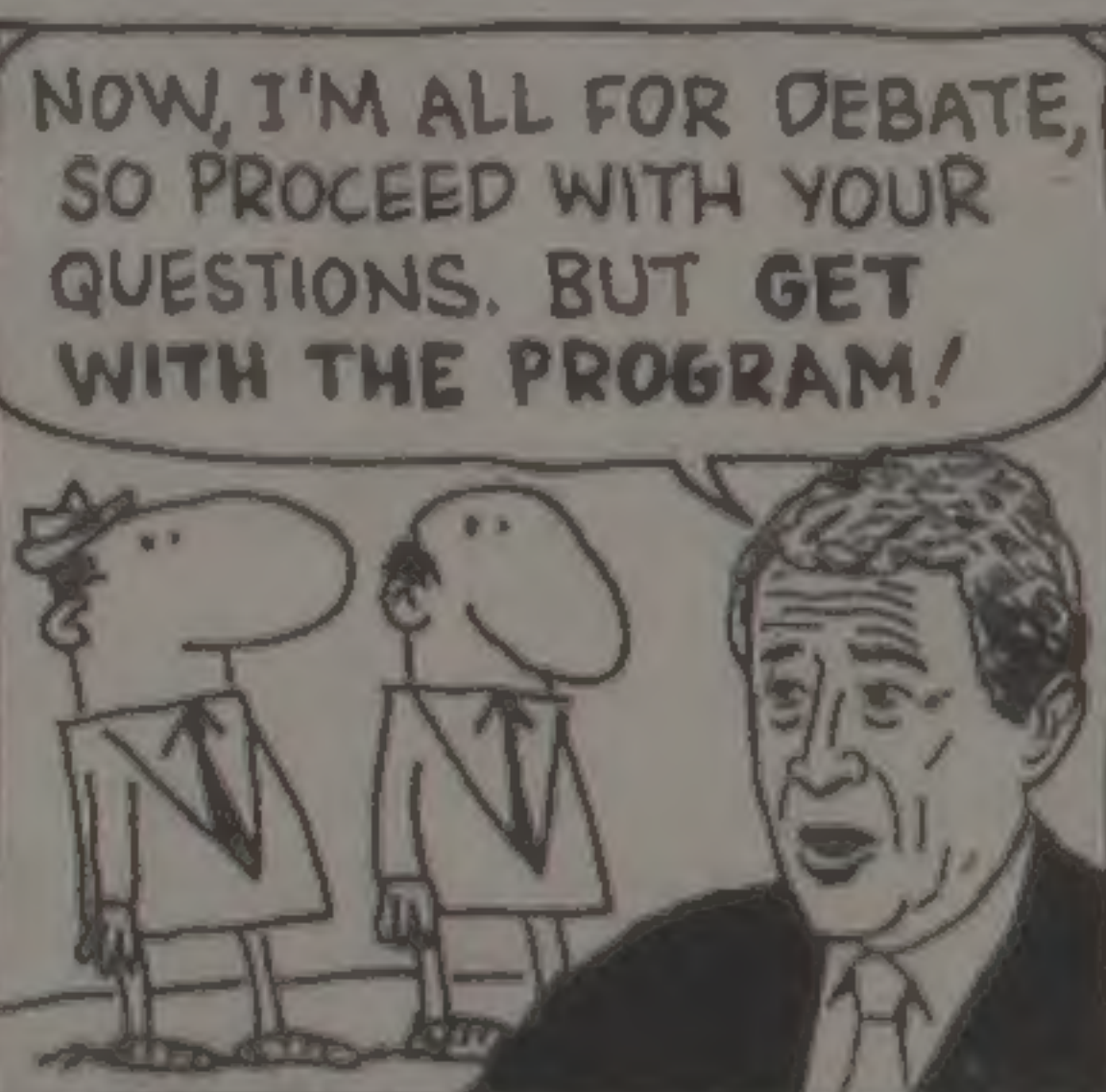
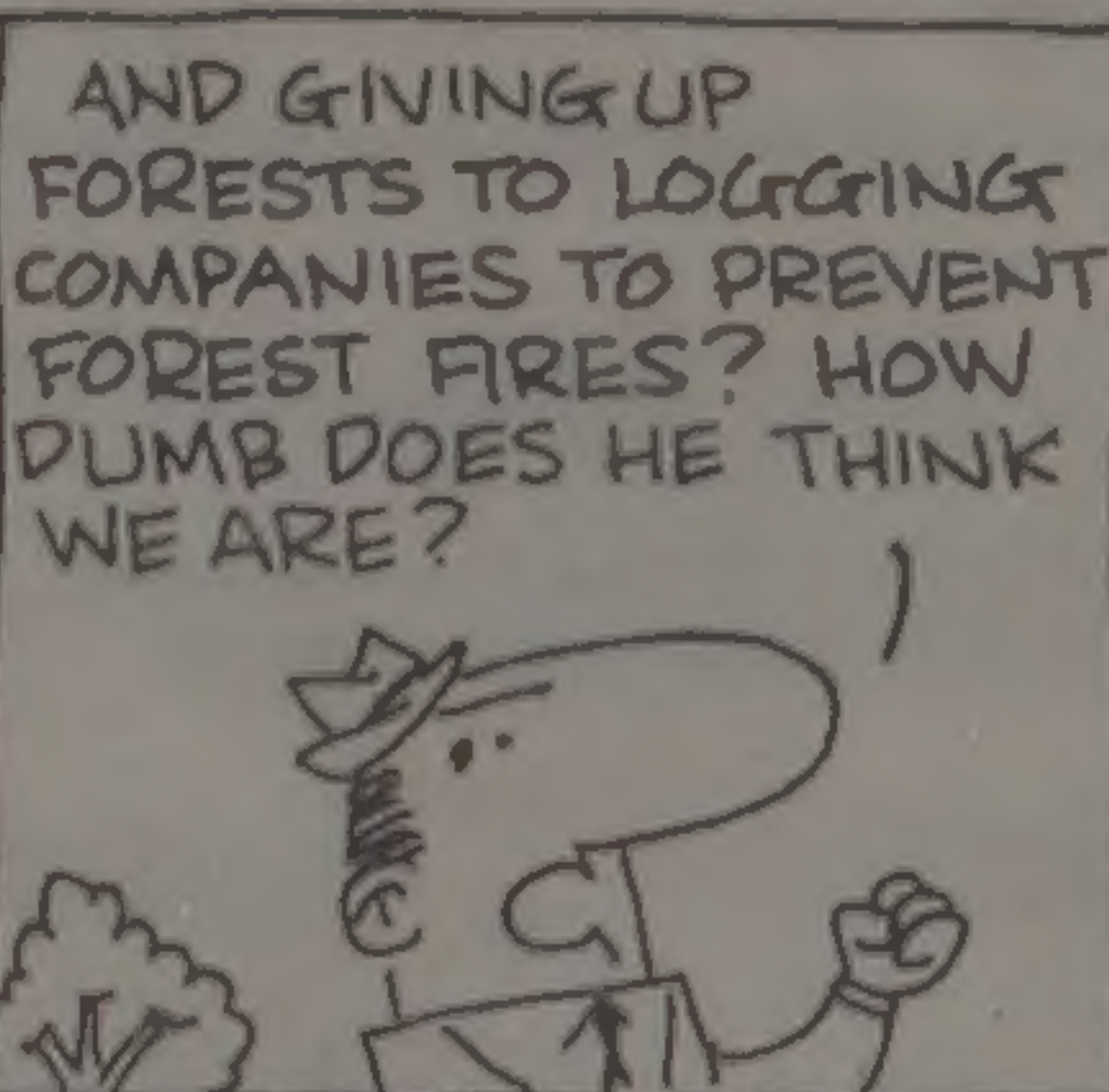
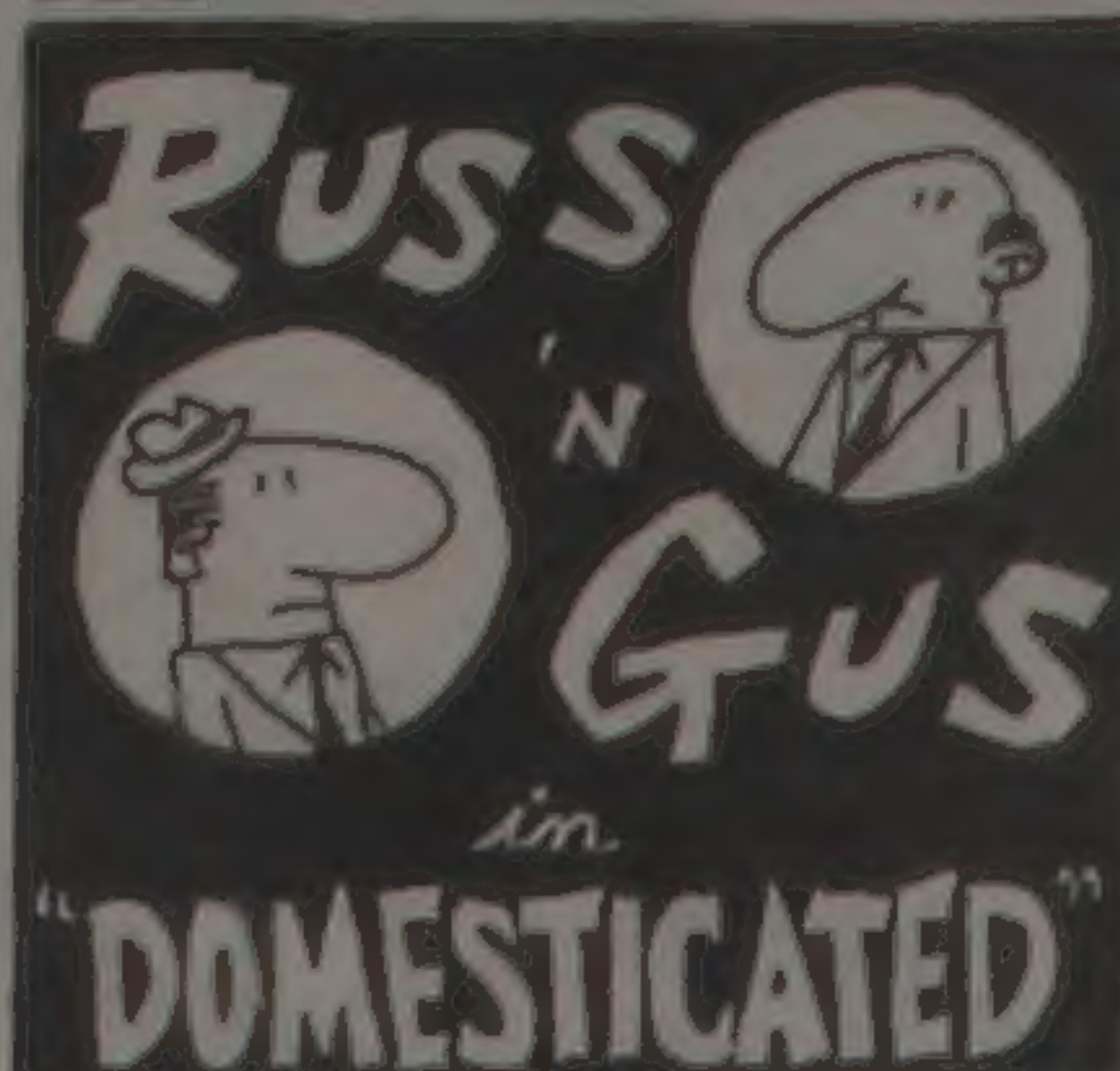


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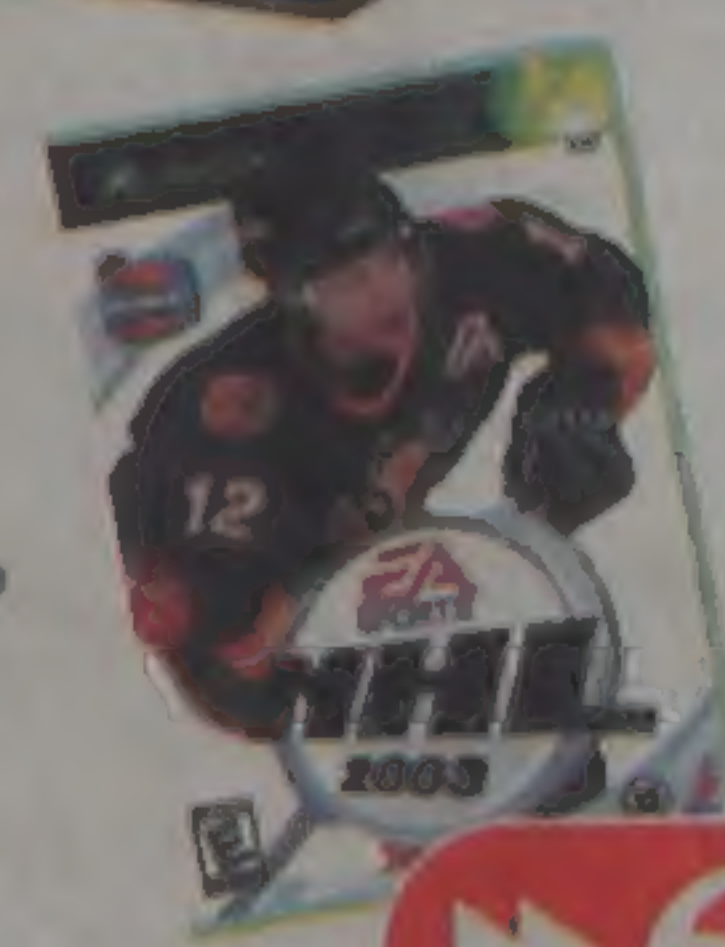
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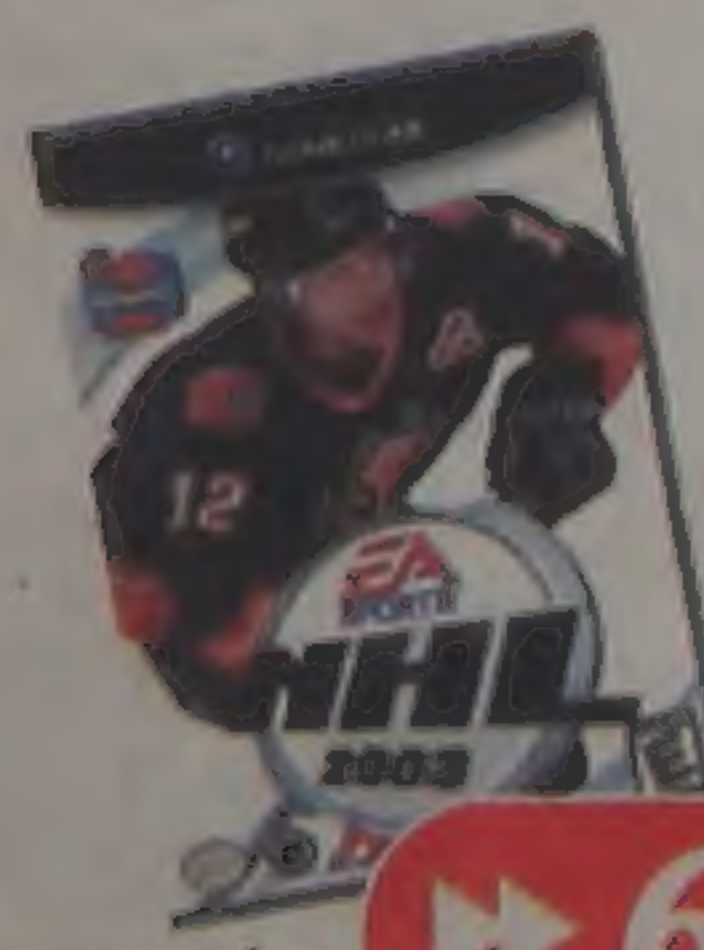
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BY RICHARD BURNETT

Out at home

I remember when I was five years old and my dad brought me to my first Expos game at Montreal's Jarry Park. It was 1970—24 years after Jackie Robinson broke pro baseball's colour barrier with the Montreal Royals. I remember leaning over the railing between home plate and the dugout asking players for autographs.

So, after attending hundreds of Expos games over the last 32 years, it was quite emotional attending what may have been the Expos last home game ever last Sunday (though it's likely *Nos Amours* will return for one more season). The Big O was sold out and there I was with some of my best friends, including my dad and his nine-year-old grandson, Skye, who brought his baseball mitt.

But it's been that kind of year in baseball.

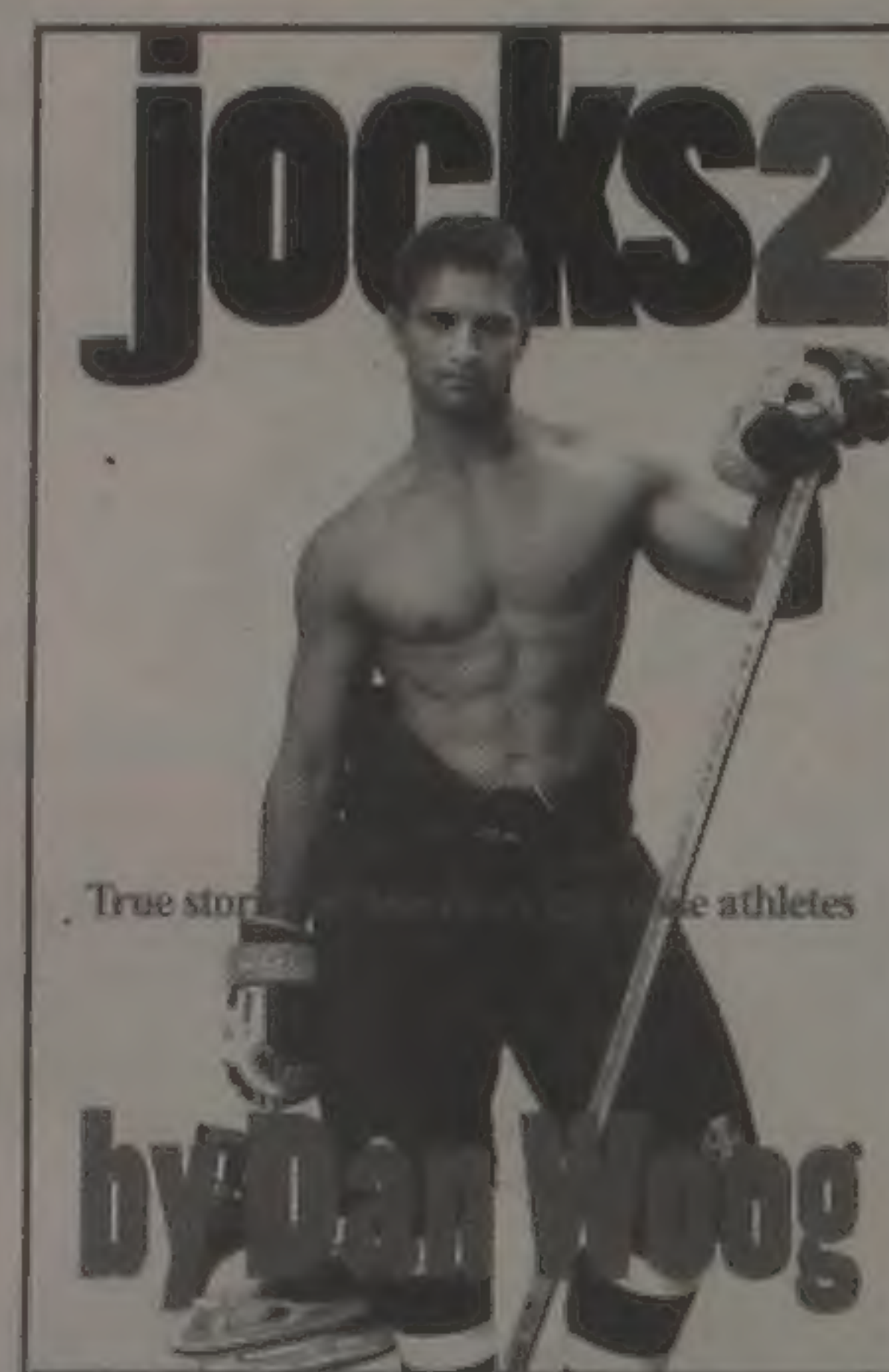
MLB averted a players' strike—which I wish they'd done in '94 when Expos fans were robbed of a pennant. In May, Mets catcher Mike Piazza announced, "I'm not gay." And in August I got the camera crew from the world's "first gay sports show," *Locker Room*, to spend a day with the Expos (and yours truly) at the Big O, which, to my knowledge, is the first time a pro sports franchise anywhere in North America has ever done this—not surprising from the city where Jackie Robinson got his start.

But still there are no out athletes.

"I don't think an established pro athlete is going to stand up and say,

"I'm here, I'm queer and I'm going to P-town!" says Dan Woog, author of the just-published, must-read book *Jocks 2: Coming Out to Play* (Alyson Books). "I don't think it will happen from the top down. Instead I think an openly gay kid playing in high school or college somewhere in North America will move up the ranks into the pros as an openly gay athlete in the next two to five years. I can't tell you who he is, but he's out there."

Woog should know. The Westport, Connecticut resident is an assistant soccer coach at Staples High School and was named U.S. National Youth Coach of the Year in 1990. *Jocks 2* picks up where Woog's 1998 best-seller *Jocks* left off—25 riveting chapters featuring interviews with out ESPN sports journalist Bill Konigsberg, Outsports.com co-founder Jim Buzinski and tons of amateur athletes, including a baseball fan who finally found self-esteem on the diamond.



Woog thinks Piazza's "I'm not gay" press conference was a good thing, so I ask him if he thinks the cult of masculinity that pervades team sports justifies gay sports leagues. "Gay teams, yes," he replies, "but not necessarily a gay sports league. But look, we already have straight sports leagues: the NHL, NFL, NBA, Major League Baseball—the whole world. Why not a gay one? Don't we have

the right to meet people other than in a bar? Besides, gay teams don't play in a bubble. Most play with straight guys against straight teams."

Which brings me to gay coaches. In January 1997, when Canadian junior hockey coach Graham Jones was sentenced to 3 1/2 years in the slammer for molesting two teenage boys (including former Boston Bruins forward Sheldon Kennedy), sports journalists were quick to damn homos for defiling Canada's national pastime. For instance, before the Canadian Hockey Association announced it would screen the 15,000 coaches who move in and out of its system each year, *Montreal Gazette* sports columnist Jack Todd wrote, "I do know what I would say if one of my sons was a talented hockey player who wanted to live away from home while playing junior hockey in Canada: No."

Woog—who admits coaching kept him in the closet longer than it should have—will no longer have any of that. "Ask this columnist if he would refuse to have his daughter coached by a male," he says, "because most of the abuse I read about involves male coaches and female athletes. Pedophilia has nothing to do with being heterosexual or homosexual—it's a disease and 90 per cent of pedophilia is committed by [mainly married] men with young girls."

Now, on the eve of the baseball playoffs and World Series, Woog happily says, "Coming out made me a better coach. I was able to relate with my athletes better because there was no invisible wall that I had set up between us. As for gay pro athletes, I believe they will ultimately feel better about themselves and become better athletes after they come out. It will not be easy but it will be positive."

"I dislike the Jackie Robinson analogy," he continues, "because he didn't have to come out as a black man. And when he came up to the majors, all the teams except the Boston Red Sox fell over themselves to sign black players. It won't happen as fast with gay athletes. But when it does happen they will say, 'Hey, we don't care if the guy is gay—can he hit the ball over the fence?'"

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Media Jungle

Continued from page 4

Instead, they've developed computer algorithms and an "automated grouping process" to package the news. And last week the company launched a beta (or test) version of its Google News page, linked to google.ca and google.com, which gives users immediate access to hundreds of different takes on the same story, all arranged in a user-friendly format without the subjective shackles of human intervention.

Essentially, like their searching tentacles, Google's news gremlins crawl constantly through 4,000 different news sites and update the Google News page every few minutes. Stories generating a large volume of Internet "buzz" are displayed prominently, with literally hundreds of links to individual items from different sources, all time-stamped (15 minute ago, two hours ago) and organized according to the algorithms' rather democratic whims. "While the sources of the news vary in perspective and editorial approach," the site explains, "their selection for inclusion is done without regard to political viewpoint or ideology."

Google senior research scientist and Google News team leader Krishna Bharat conceived of the idea after September 11, when, like millions of other people, he found himself spending an inordinate amount of time hunting for news online. "That was a lot of walking on the Web," he says over the phone from Google's California headquarters, "and I wanted to automate that, at least for myself." Bharat noticed that while surfing for news, he frequently

encountered duplicate stories. Focusing on 150 different news sources like daily papers and TV networks, he created a way to prioritize stories and avoid redundancy while searching. He showed his experiment to some people at Google, they started using it—and the company soon decided to invest in the project.

Although the beta site is up and running now, Bharat says the biggest missing component is information on how users will react. They want to get as much feedback as possible before deciding on the site's final shape. "Google is a cautious company in some respects," he says. "We like to get our engineering finalized before we get out of beta." But already, untouched by human editors, as a portal for pure breaking news, Google News has one huge advantage over sites like CNN.com and newspaper homepages: it's not limited to stories produced by one corporate family of news organizations.

"The algorithms are trying to create diversity," says Bharat, who wouldn't delve into the nuts and bolts of this propriety technology too deeply. "We're trying to be as objective as possible. The intention is to have a healthy debate, so you try to include a good mix. Some of the best newspapers, even in the U.S., have strong opinions. So you have newspapers and opinions from all over the world.... We just want to put different opinions together. It's healthy to know what other people are thinking."

Given that mix, he continues, you'll see contradictory viewpoints on many of the site's top stories, although it's not programmed to intentionally put polar opposites together. And while the source-selec-

tion mechanism seems geared strongly towards mainstream media outlets, which have their limits when it comes to diversity, at least if you're looking for the latest on the Palestinian crisis, you'll see links that will take you directly to Arabic news sources right up there with links to some of the Western mainstream media's largest voices. Or if you don't like CanWest's Canada.com story on the latest ecstasy research, why, there are more than 100 other articles on the same study to choose from. And in a few minutes, there could very well be dozens more.

Complied completely by computers, the site is updated 24/7, explains Bharat, which means the science guys get to go home and sleep. So far they're not adjusting the site with small tweaks; they're just watching it to see what it does and listening to feedback. One of the things Bharat is surprised to hear is all the introspective talk among editors about one day being replaced by this type of technology. "We don't want to do that," he says. "We like to say that we have thousands of editors. We look at their collected wisdom and how much time and space they invest in a certain topic."

Google isn't thinking about the commercial ramifications of the service yet, according to Bharat. "We want to do one thing right first," he says. They don't even expect people to make Google News their first stop online. "We're just trying to be a hub for news," says Bharat. "People come to the site. They love us. But they leave us very quickly." And where they go is not a world of Google's creation. After all, Google's just giving us an illuminating reflection of the media landscape that's out there. ☺



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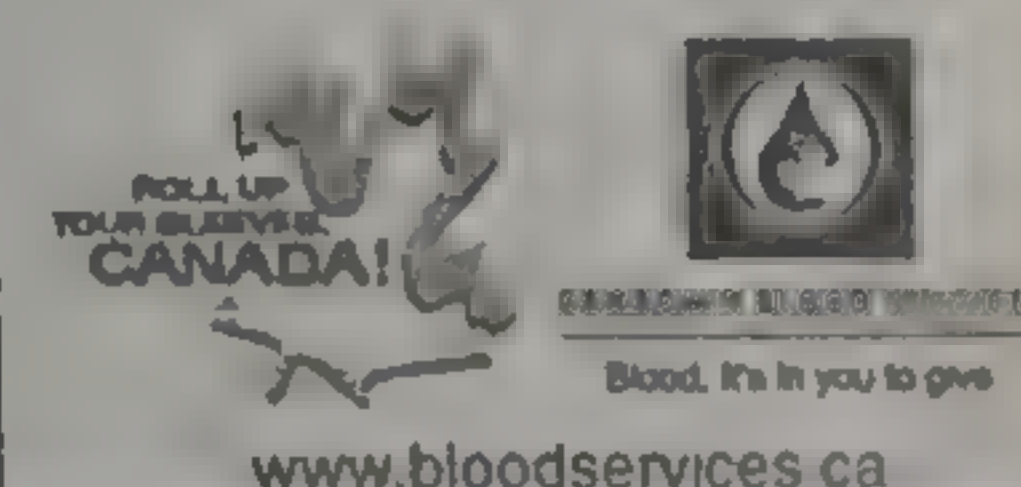
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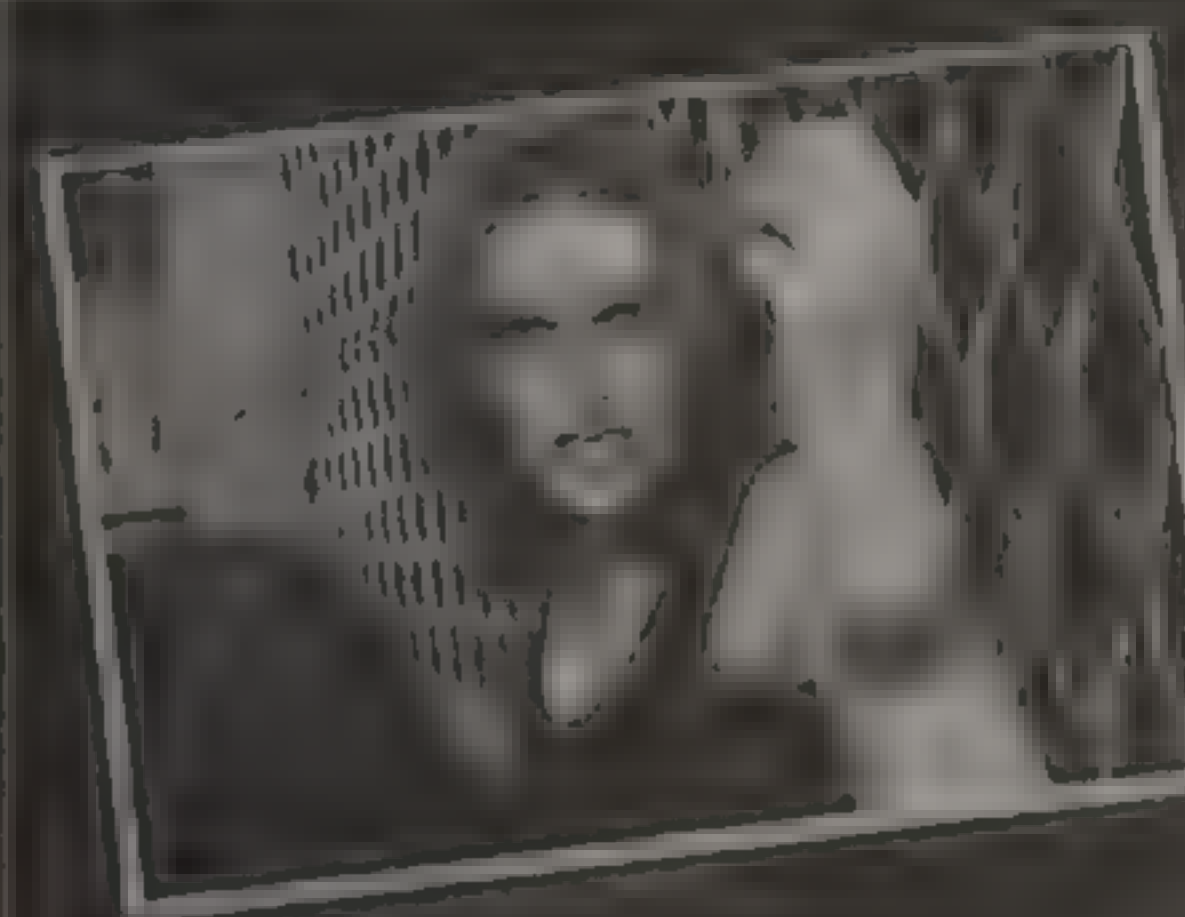
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Gear Up For Fall

lifestyle

Follow the readers

The Edmonton Literary Festival puts local spin on book-fest model

By SUSANNAH
BRECKENKAMP

At long last, Edmonton has finally joined the literary festival circuit. With the number of festivals at our disposal in this city, one focused on literature seems long overdue. Presented by the Alberta Book Fair Society, the **Edmonton Literary Festival** has grown from a trade fair to a full-fledged event. "After a great deal of research and thought," says festival organizer Tamara Johnson, "[the Society realized that] Edmonton is one of the few cities in Canada that didn't have a literary festival

There's so much local talent here that we thought, 'Why not promote not only Alberta and Edmonton talent, but Canadian talent as well?'"

The focus on local talent sets the Edmonton event apart from its counterparts in Toronto, Calgary or Vancouver. As Doug Barbour, a poet, critic and English professor at the University of Alberta who will be

events

involved in two sessions at the festival this weekend, notes, the more established festivals tend to bring in international authors to mix with locals and Canadians. The Edmonton festival, on the other hand, is "promoting the important local writers mainly to get things started.... The plan seems to be to have this as a kind of jump-start and a year from now to have something

much larger."

Not that we're getting short-changed—on the contrary, Barbour says, "Alberta shows up pretty large on the Canadian [literary] landscape. We have a number of writers who have won Governor-General's Awards and other major awards, including people like Rudy Wiebe, who has done that twice. Non-fiction is very important here and we have some important young adult writers. Plus people like Candace Jane Dorsey, an internationally recognized fantasy and science fiction writer."

Almon Joy

Accordingly, the festival kicks off on Friday night at 7:30 with a celebration of local authors who have won major literary awards this year, including headliner Rudy Wiebe, poet Ted Blodgett and *Icefields* and *Salamander* scribe

Thomas Wharton (who's also the current writer-in-residence at the University of Alberta). Indeed, the festival's strong ties with the university are another factor that sets it apart from other Canadian literary festivals. Aside from Wharton and Blodgett, other U of A denizens putting in appearances at the Winspear this weekend are poet Bert Almon and last year's writer-in-residence, Shani Mootoo. Academia, Barbour says, is "one of the few places where a writer can earn a living and do well, and then still have time to write.... We're very lucky to have a department here that is so supportive of contemporary writing and writers."

On Saturday from 9 a.m. until 5 p.m., there will be a number of concurrent sessions featuring writers representing the fields of poetry, literary criticism, fiction and non-fiction. Less traditional literary fare will also be on offer, though, such as songwriting, playwriting and screenwriting. Book-lovers hungry for even more literary talk (or just a little Canada-boosting) can attend a discussion that evening at 7:30 entitled *Canada and the New Millennium*, featuring patriotic authors Satya Das



Douglas Barbour is one of the many prose stylists at the Edmonton Literary Festival.

and Mel Hurtig. Then, at 9 p.m., you can unwind at the Four Rooms Restaurant while listening to the Raving Poets Band. You can find a complete schedule of events and authors (including Sunday's full slate of child-oriented activities) in this week's issue of *Vue Weekly* or on the Web at www.epl.ca/EPLLiteraryFestival2002.cfm, which is a site you might well want to, er, bookmark. ☺

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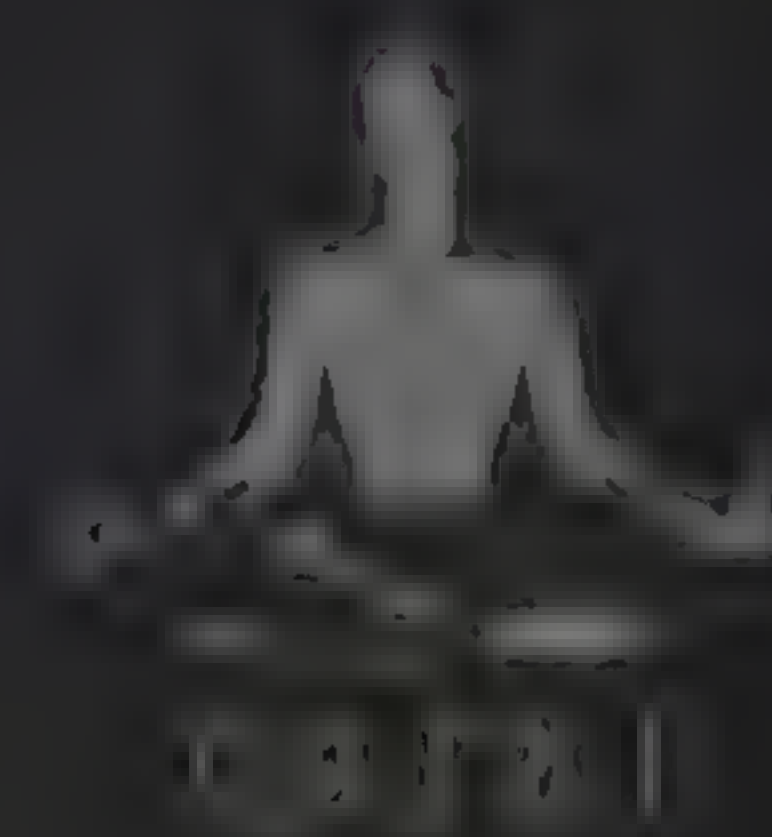
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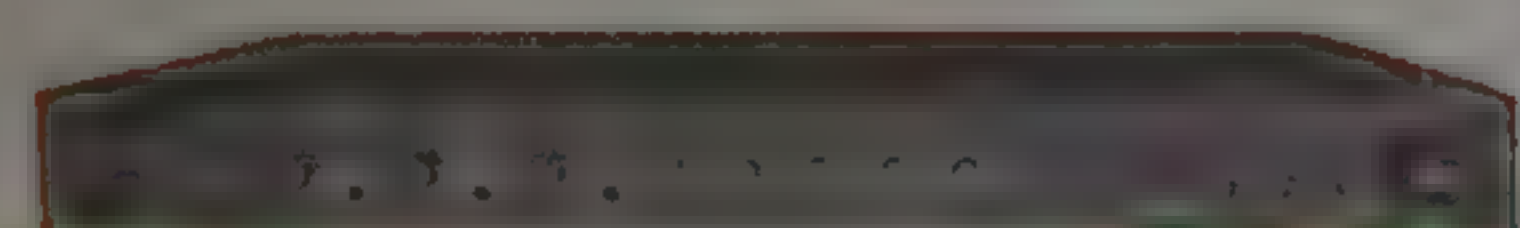


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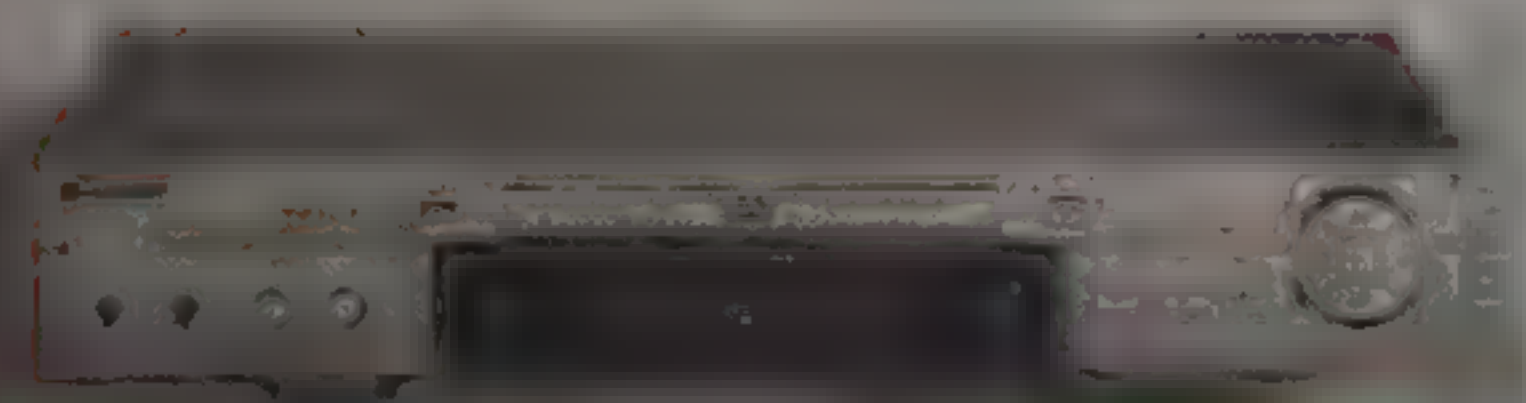
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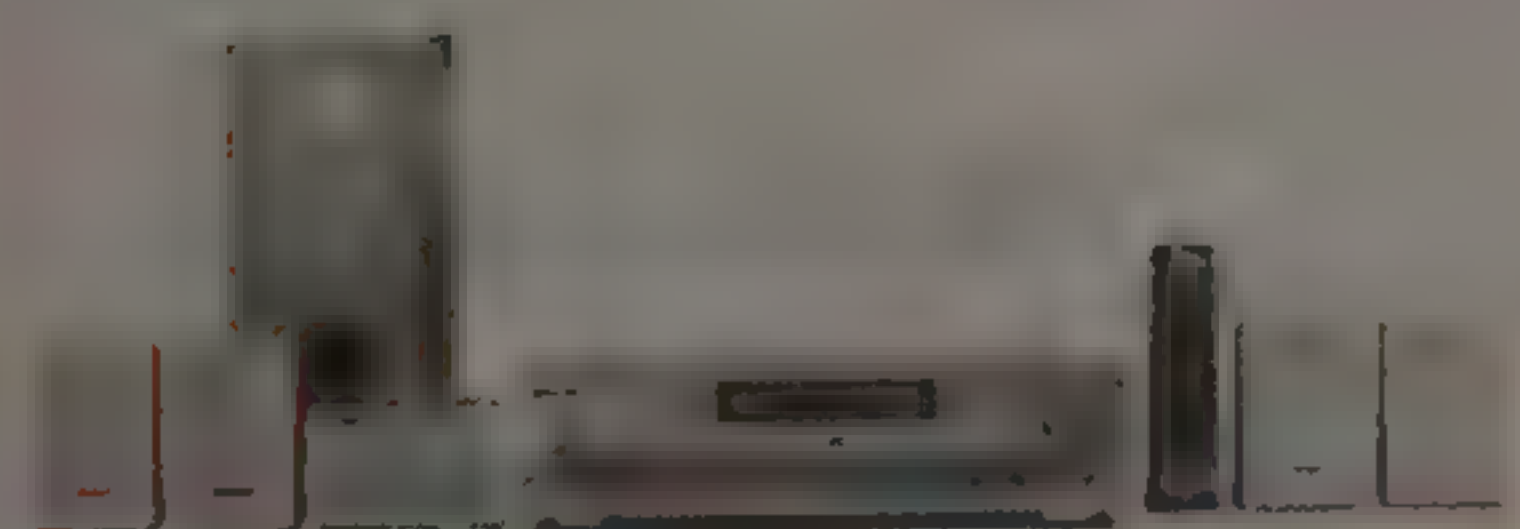
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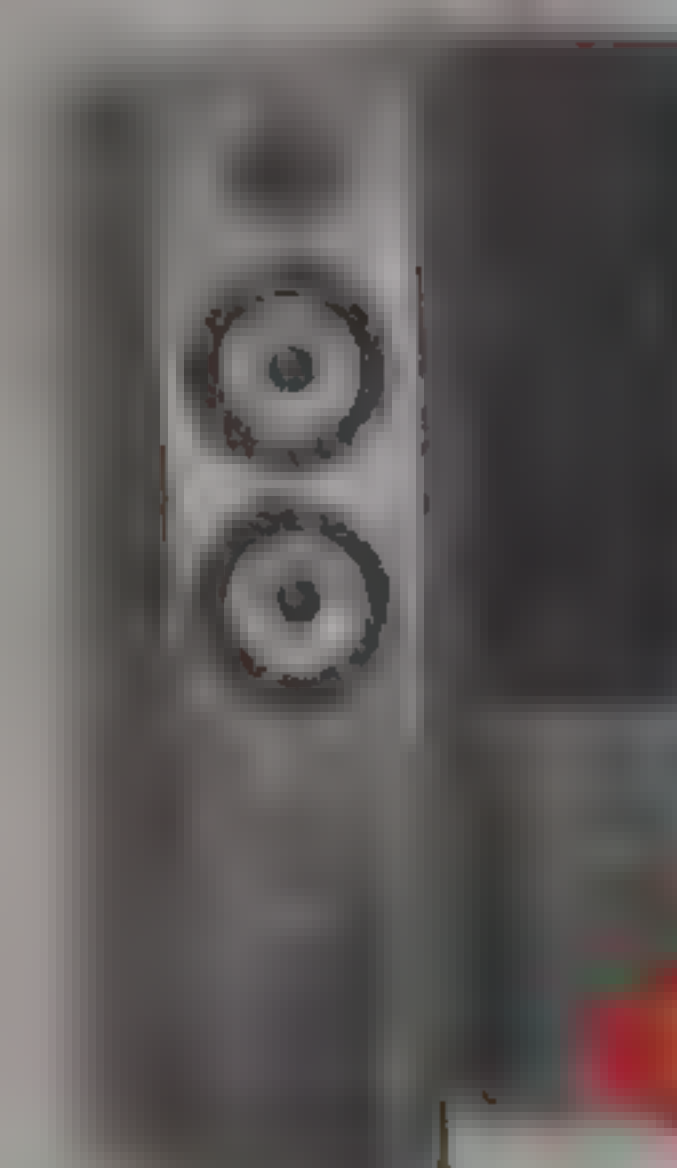
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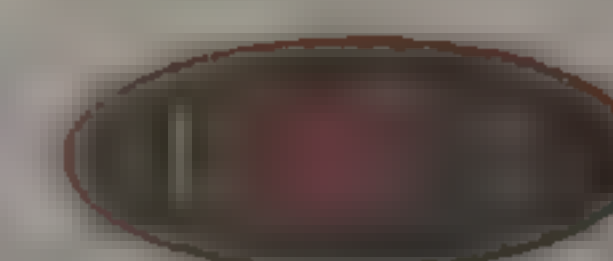
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Looking California, feeling Minnesota

SoCal punks dominate St. Paul's roller hockey fest

By STEVEN SANDOR

In the metal standard "Outshined," Soundgarden's Chris Cornell belts out the very cryptic lyric "I'm looking California, but feeling Minnesota." Those lines are an apt description of the North American Roller Hockey Championships (NARCh, for short), which wrapped up in late summer at the Xcel Energy Center in downtown St. Paul. Hundreds of roller hockey teams came to NARCh from across North America after qualifying for the finals in a vast series of regional tournaments held across the continent. But the tournament also featured some guest teams from Great Britain and Japan, including the elite British Time 2 Shine junior program.

How is roller hockey different from ice hockey? Checking is verboten. In fact, I noticed that the teams from the southern States who don't spend any time playing ice hockey would bait Canadian teams—full of players who *do* play on the ice on a regular basis—with tactics like slapping at the goalie's glove, luring the defencemen into cheap penalties for using physical force to clear out the crease.

Lightning strikes

The game is played four per side. The no-checking rule means that shoulder pads and leg pads are off the players—instead, the big manufacturers (ProJoy, Tour, Mission, Nike, CCM) entice the players with lightweight jerseys and pants that are more about fashion than function. (If you remember those garish Tampa Bay Lightning third jerseys, you get an idea what the roller hockey look is all about.) And there are no lines, so rink-long passes are common. Also, the game just *sounds* different—during a game of ice hockey, we're used to the slashing and scratching of skates on ice; here,



there's only the whine and groan of wheels against the sky-blue tiles that make up the playing surface.

There were some familiar names from the ice hockey world at the tournament: the Ontario-based Tour Powerhouse squad, which took the 35+ division, featured Dave Gagner, who once starred in Minnesota (for the North Stars), Calgary and Toronto, amassing 719 points in 15 NHL seasons. He paired with ex-NHL journeyman Jim Thomson (seven career points in 115 career games over seven seasons) to form the deadliest scoring combo in their division—and Thomson's 13 goals in five games gave him the top scorer honour. In the women's division, the champion Mission club was led by former Canadian national goalie Manon

Rheume, who enjoyed the tournament by playing as a forward.

But while Canadian teams were a factor, for the most part NARCh is about the California roller hockey crowd—the culture of teens and young adults who look like they've been pulled from a Blink 182 video shoot. Punk and metal blared while the teams played in the main rink and at two smaller rinks set up at the adjoining Touchstone Energy Place.

Also at the Touchstone, the major roller-hockey manufacturers set up a series of large-scale booths that transformed the area into a hockey shopping mall. Once again, the attitude meter was set to overload—Nike's orange banner ads portrayed hockey players as tattooed, toque-wearing, goatee-sporting Cali-kids and CCM

made a splash with clear helmets taken right from the iMac school of design. Bright orange couches invited the kids to crash and try a few of the latest hockey videogames.

Am I not turtley enough for the turtle club?

At the Mission booths, crowds gathered around EA's *NHL 2002* for PlayStation 2. When it was my turn to play, I faced off against Brandon Yoder, the younger brother of California roller hockey whiz kids Jamie and C.J. Yoder. During a 0-0 tie, he goaded me into a fight and then turtled... in videogame hockey! After he and his partner (actually an editor of mine from a hockey mag in England) scored on the five-minute power play, I had a few words with the kid about turtling, but he showed no remorse. The California kid obviously didn't get it; he'd never been taught the code of conduct. I did get some satisfaction, though, when the Yoder brothers' squad got thumped in the Pro Division finals by a 5-1 score the next day.

Need more stories about California kids? How about Mike Morrow, the San Diego player who powered the Mission Empire Snipers to victory in the junior gold division. Dressed in a black and gold jersey and wearing 66, Morrow was every bit the image of Mario Lemieux, save for the fact that Morrow shoots left. He was dazzling in the final, easily the best player on the court. But in the all-star game that followed later that evening (that's right, the NARCh powers that be scheduled the all-star game only hours after the division final), the Snipers on the team, including Morrow, were awful and eventually league director of operations Daryn Goodwin radioed down to the referees to cease playing with stop time, as both teams had let the back-up goalies play as forwards—in full equipment.

Seeing Morrow later that night, it was easy to tell all wasn't right with the California whiz kid. "Oh, you saw the all-star game?" he cried. "Dude, that was horrible. We were so drunk. After we won, we filled up the trophy with beer, champagne and stuff." V



motto of the place. Retail space remains dark, and unless something is happening at Xcel Energy Center, the streets are deserted after 5 p.m. (save for the Friday night that the Eminem-led Anger Management Tour came to town, when the city was filled with screaming teenage girls who were more than willing to bare their breasts for the white rap god).

St. Paul's major sources of fun? Well, Charles M. Schulz was born there, so the city fathers have erected dozens of Lucy statues in the downtown core to liven things up. And there's Mickey's Diner—an honest-to-goodness 24-hour greasy spoon, the oldest surviving such establishment in America, the kind of place where the cook takes your order and slaps it down in front of you as soon as it's done, where the chicken is rolled in butter before it gets tossed on the grill.

Other than that, the liveliest thing about St. Paul is Interstate 94 West, which will get you to Minneapolis. The west side of the Mississippi features skyscrapers, the bustling Nicollet Mall (filled with great shops and pubs), Cedar Street (just outside the University of Minnesota, where you'll find the best coffee shops and music venues in the city) and a music scene to die for (dozens of bands following in the tradition of the Replacements). Plus, it's actually busy. Where St. Paul erects statues of veterans, Minneapolis's main civic monument is a life-size bronze of Mary Tyler Moore, hat tossed in the air, the classic pose from the eponymous sitcom that placed the Twin Cities in the consciousness of *Everybody Loves Raymond*.

Minneapolis is as much fun as St. Paul isn't—get it?

Of course, you could also head to Bloomington and see the Mall of America, but since we already have the West Edmonton Mall, what's the point? It's more of the same to an Edmontonian, and can easily be shipped. —STEVEN SANDOR

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A quick Twin Cities primer

The Twin Cities are themselves a strange duo: two distinct souls on either side of the Mississippi. To the east, St. Paul is conservative and Catholic, dominated by cathedrals (some of the most opulent ones, in fact, that you'll see in North America), the State Capitol, state museums, statues of veterans and renovated old stone civic buildings in the downtown square, including the stunning Old Law Courts.

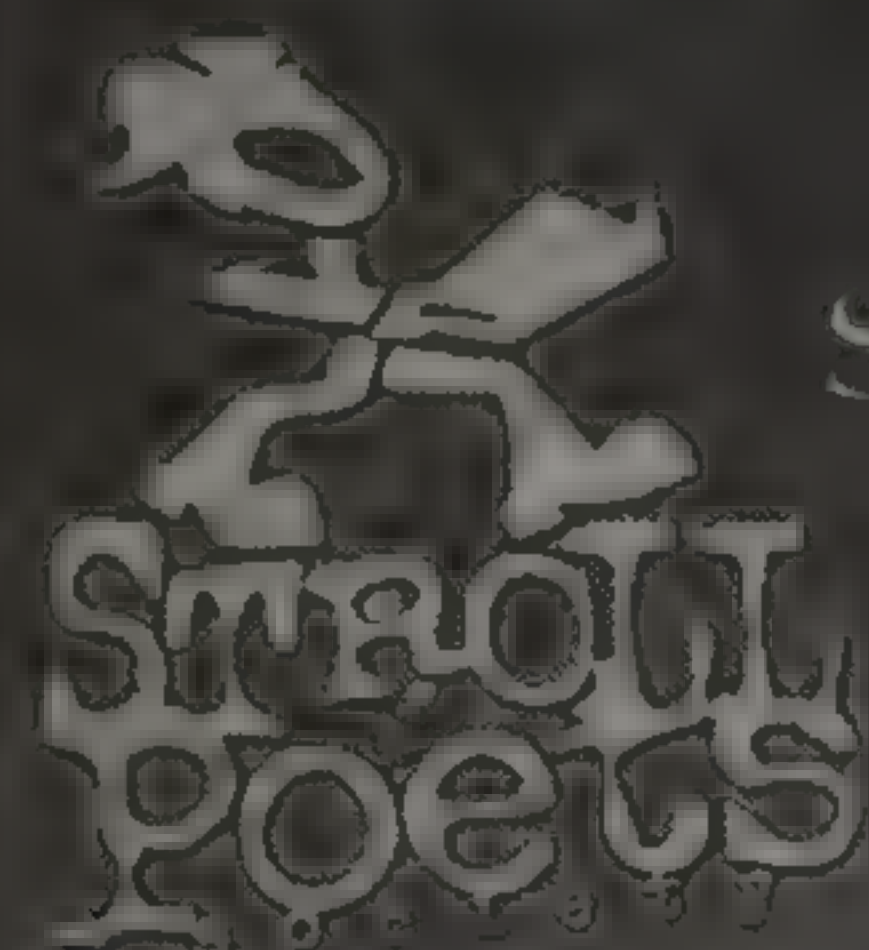
But St. Paul is kinda like downtown Edmonton. Where are the people? Where is the bustle? "If you build it, maybe they won't come" could be the

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Michael Appleby
Gina Varty

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Carole-Ann Brown
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Cliff Therou

The boys in the band

Why do so many men dress like they want to join the Backstreet Boys?

By JULIANN WILDING

All right, boys, I've encouraged you to be fashionable, this is true. I've told you to pay attention to what you wear, I've mentioned the benefits of fitted clothing and I've even gone as far as to suggest accessorizing. All this, however, in no way means I'll let you get away with being a blatant try-hard. Perhaps you're not quite as obvious as your female counterpart, the Ho Fashion Victim (or HFV, an unfortunate species I identified in this column a few weeks ago), but you're out there in packs and in definite need of correction. Consider yourselves warned,

Boy Band Wannabes, you've become more than just a casual annoyance. Now you're an eyesore.

There are small but obvious ways to pick out the BBWs in even the largest of crowds: Celtic armband tattoos, tight mock-turtleneck sweaters or blonde-tipped, gel-spiked hair, for instance, are dead giveaways. Whatever trend is happening will make its way into their handpicked

fashion

wardrobes, but nothing too unique (heaven forbid) and only if they see it on TV or in *Tiger Beat* first. Other trademarks the BBW-spotter can keep their eyes peeled for include heavily tinted denim (an alternative to their black or gray dress pants), tight T-shirts with an obvious logo or easily recognizable BBW symbol, tight ribbed sweaters, crisp button-down

shirts and jackets made from either denim, leather or vinyl.

The sportier BBW wears shapeless post-raver pants with toggles or weird stitching finished off with the latest from Nike and some kind of generic logo T-shirt. This subspecies also goes to the gym to develop noticeable pecs and biceps, but also in order to meet other BBWs in the hot tub to talk about which Top 40 booze-can they should hang out at that night. Most tend to drive shiny new SUVs or trucks to their favourite hangout—pick any of the 10 food courts in West Edmonton Mall—or hitch a ride with someone who has.

Taken individually, they're merely bland, but in packs their utter lack of individuality makes them seem frighteningly inhuman. Are they clones created by some mad scientist turned boy-band manager? Are they a hologram from the future sent back in time to silently warn us of the evils



Ha ha, you covet my pink pants!!!

of the music industry? Or are they all just truly dressing their best, hoping to be discovered and turned into the next overnight pop sensation?

Dress whites

I suppose I should give you BBWs credit for attempting to be stylish,

but there are just so many of you out there in your clunky black shoes, tacky polyester dress pants and tight, dragon-emblazoned tops that whatever actual stylishness your wardrobe might possess can't help but seem a little diluted. Even the colour scheme doesn't stray from a pre-ordained formula: grays, black, dirty denim, blues, possibly khaki and (if you're one of the dressier BBWs) maybe white.

When the BBW look first emerged in the late '80s and early '90s, I hoped it was just a minor phase in men's fashion, something a few guys were trying out as a preliminary dress code before developing something more personal. I had hoped that you just needed to get comfortable by wearing your tight shirts in groups, but that after a while you'd branch out into something more mature, something less pop-flavoured and more self-invented. I hoped you would leave the food court and finally grow up.

Perhaps I'm just a crazy, idealistic dreamer. But if you're going to put that much time and money into your uniform, why not make it your own? Do us all a favour. Celtic armbands are out. Boy bands are lame. Even Lance Bass wants to get off the planet. Dump your Tommy Hilfiger cologne down the drain, burn your poly-rayon pants and poly-leather jackets, and really act out—start to look like a real person and not a recycled product. ♡

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Whose Lane is it anyway?

Much-hated New Yorker critic airily shrugs off criticisms with *Nobody's Perfect*

BY PAUL MATWYCHUK

In Anthony Lane's introduction to *Nobody's Perfect*, a massive collection of reviews and essays that he authored for the *New Yorker* between 1993 and 2001, he portrays himself as a hapless, socially awkward scribbler, a "stumbling novice" who still can't imagine how a li'l ol' Britisher like him ever got hired by the most prestigious magazine in North America. ("All I can say," he writes, "is that, at some point, there must have been a clerical error of such embarrassing proportions that the magazine has spent the last nine years trying to cover it up.") Lane claims to be so scatterbrained that he needs an assistant simply to ensure that he shows up at film screenings at the proper time; he even tells a story about arriving late at a screening of *Contact* and spending 45 minutes making notes about the murky look of the film's cinematography before realizing he was still wearing his sunglasses.

Lane goes to great pains to portray himself as utterly harmless and

ineffectual, but legions of his fellow film critics see things very differently. "Lane is a doggedly modest writer," wrote Laura Miller in *The New York Times Book Review*. It's impossible to imagine anyone sensible, in country room or elsewhere, banging his head over an Anthony Lane review the way people often did over [Pauline] Kael's; there just isn't that much at stake.

"Lane, as usual, misses the point for the sake of a well-turned phrase," sighed Charles Taylor in *Salon*, referring to Lane's review of Jean-Luc Godard's *In Praise of Love*.

books

But the *New York Press* put it most bluntly: Lane, they wrote, is "the most embarrassing high-profile film writer in the United States."

Pick a Lane!

What these critics' objections seem to boil down to is that Lane doesn't take movies as seriously as *they* do. Lane enjoys movies, and he's certainly seen a lot of them, but he seems to approach going to the movies as a pleasant diversion rather than his life's greatest passion—and he looks upon the movie-review format not as a soapbox but as a springboard for his own wit. You'd never catch Lane going out

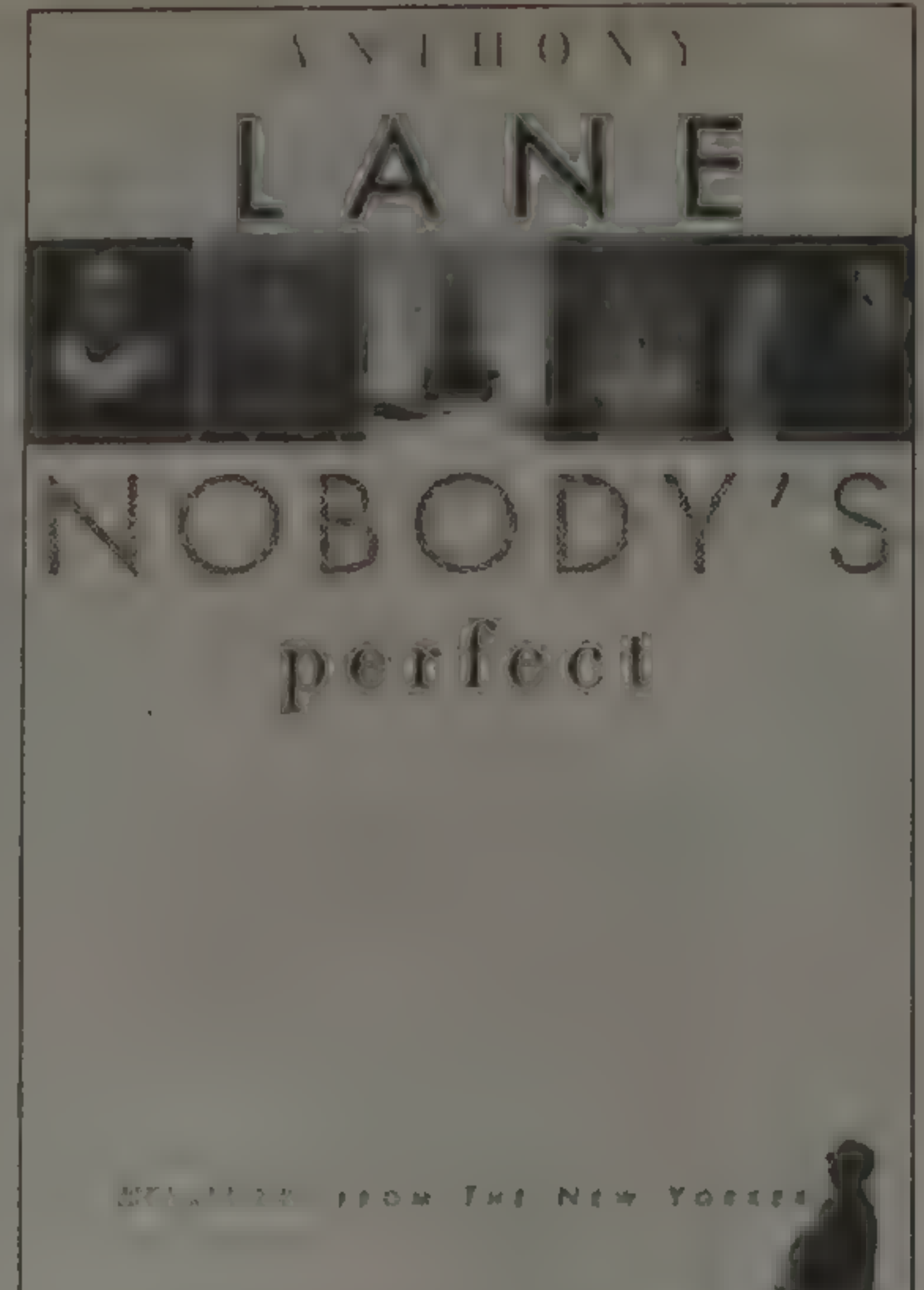
on a limb for an offbeat, slightly disreputable film the way his predecessor at the *New Yorker*, Pauline Kael, often would; even when Lane is unusually fond of a film he's writing about, he's careful to maintain a tone of airy detachment throughout the review, as if he's watching himself enjoying the film in the theatre from a seat a couple of rows away.

Lane's talent for the one-liner makes him the kind of critic who's better at catty pans than raves, and he established his tone in his very first piece for the *New Yorker*: a review of the 1993 Demi Moore picture *Indecent Proposal*. "Woody Harrelson trying to emote looks like anyone else trying to go to sleep," Lane wrote. "At one point, he has to give a lecture on the inspiring joys of architecture, rising to the contention that 'even a brick wants to be something.' He should know." For all his self-deprecating humour, Lane is really merciless when it comes to shoving the dagger between a movie's ribs: how can anyone take the empty flash of *Lock, Stock and Two Smoking Barrels* seriously after reading Lane's description of it as "a carefully constructed entertainment for the benefit of people who really, really like beer commercials"; or watch *Pollock* with a straight face after Lane's comment that "To the end of my days, I will treasure the sight of poor Marcia Gay Harden wandering

into the studio, staring at a painting, and saying, 'This isn't really cubism, Jackson, 'cause you're not really breaking down the figure into multiple views.' That isn't really drama, ladies, 'cause it doesn't really break down the meaning into speakable words'?"

Let me make one thing perfectly: Lear

Nobody's Perfect contains plenty of positive notices, too—including beautifully written raves for films like *The Dreamlife of Angels*, *Before Sunrise* and, most memorably, *Speed* ("It is a film full of explosions but bare of emotional development. Its characters are no more than sketches. It addresses no social concerns. It is morally inert. It's the movie of the year.")—but the heart of the book is its second half, which consists of longer, much more heartfelt profiles of authors and directors. It's in these pieces that Lane's depiction of himself as a shy, bookish wallflower actually seem convincing, because the subjects Lane warms to the most tend to be the same sorts of fellows he claims to be: Edward Lear, A.E. Housman, Thomas Pynchon. There are profiles of more adventurous fellows in these pages,



too—guys like André Gide and Ernest Shackleton—but Lane regards them from an awed distance. Lear, on the other hand, is a guy Lane can imagine talking to one on one, negotiating the purchase of a painting or even inviting out for a night at the movies.

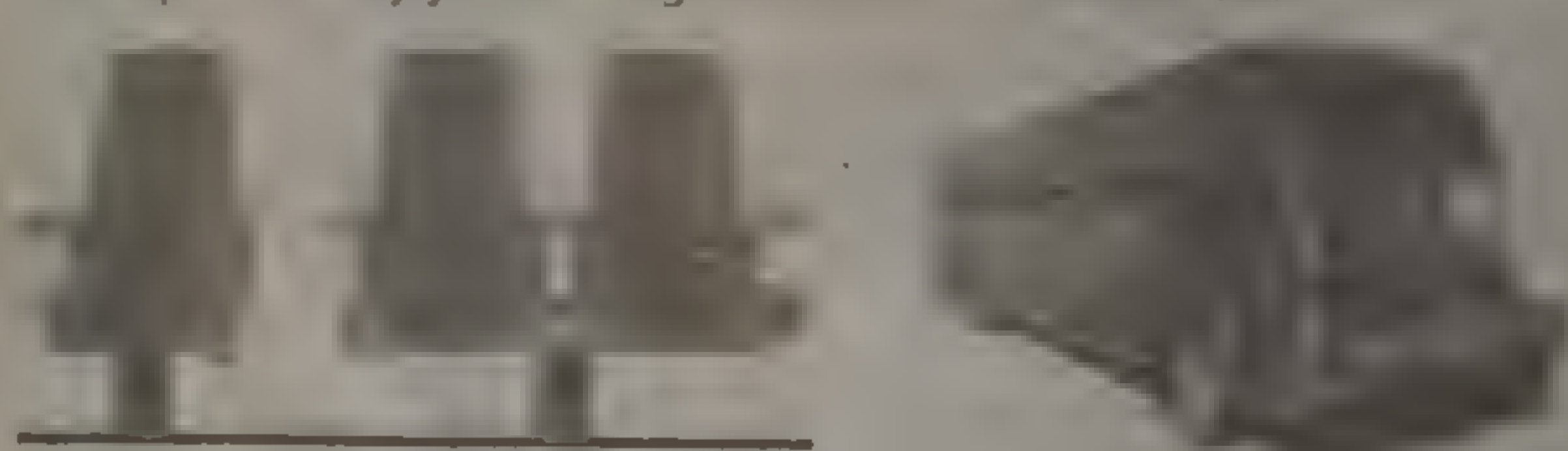
I wouldn't mind going out to the movies with Lane, either—and if Edward Lear were to tag along, so much the better. (Lane's piece makes Lear sound like a pretty interesting, quirky fellow to share a tub of popcorn with.) Anthony Lane doesn't

SEE PAGE 20

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The Bosch goes on vacation

...but Michael Connelly gets on perfectly well without him in *Chasing the Dime*

BY BARRY HAMMOND

The new Michael Connelly novel is not a new Harry Bosch book, though readers who were worried about Bosch's future at the end of *City of Bones* need not be concerned—the publicity material for his new novel, *Chasing the Dime*, includes a five-page mock interview between Connelly and Bosch wherein Bosch assures us that he will return in the future, albeit in a slightly different job setting.

For now, Connelly offers us a story entirely separate from his Bosch series (which includes *Void Moon*, *The Poet* and *Blood Work*, which was recently adapted into a disappointing Clint Eastwood film). Our hero this time out is Henry Pierce, a chemist working in the field of molecular computing. His company is embroiled in a race with several competitors to obtain both the funding and the patents for the basics on which the new wave of nano-technology will be based. Pierce's long hours in the lab and his obsession with his work have

just cost him his relationship with his partner (and former head of his Competitive Intelligence and Public Relations departments), Nicole James. He's given Nicole their house and a generous job settlement package, and has moved from a hotel into a new apartment. He also has a new telephone number and a new answering machine. The first day there he's swamped with messages

books

from men looking for "Lilly." Lilly, he discovers, is a beautiful female escort with an Internet porn site which lists the same phone number as his. Lilly has also disappeared. Has she met with foul play?

Is that anything like the PimpBot 5000?

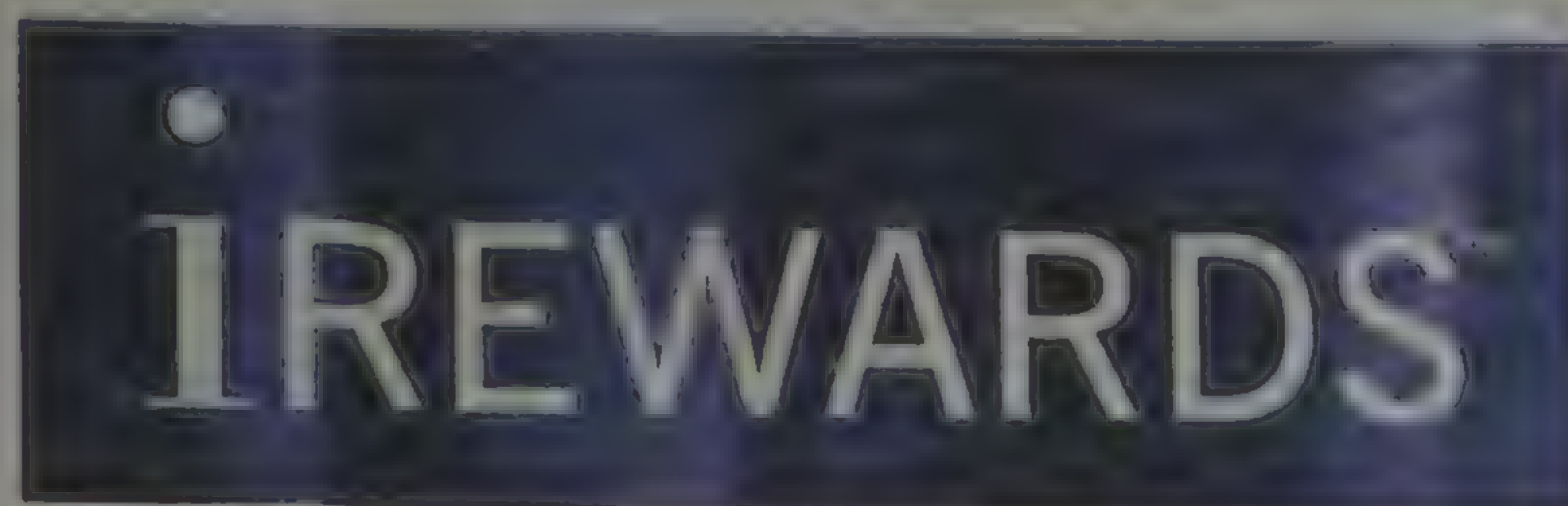
The question nags at Pierce to the point where, instead of focussing on an important upcoming funding presentation, he begins playing amateur detective and trying to track down what happened to the mysterious and seductive Lilly. Driven by events from his childhood, he becomes as obsessed by his "case" as he previously was with his work. His business partner, his head of security and his personal assistant all express concern over what they see as his increasingly unstable mental state,

but Pierce continues to press recklessly onward. With some help from a computer-hacker buddy, he blunders into the dangerous, high-stakes world of Internet pornography, becoming a suspect himself in Lilly's apparent murder and having his life threatened by her digital pimp. If any of this lurid information becomes public, Pierce will lose his funding and his company as well.

Harry Bosch is nowhere to be found in *Chasing the Dime*, but the book nevertheless contains several subtle tie-ins to the Bosch universe: Janis Langweiser, the attorney from *Angels Flight*, shows up again, for instance, and the Dollmaker, the serial killer from *Concrete Blonde*, turns out to have been responsible for the past events that inspired Pierce to get involved in this mess to begin with.

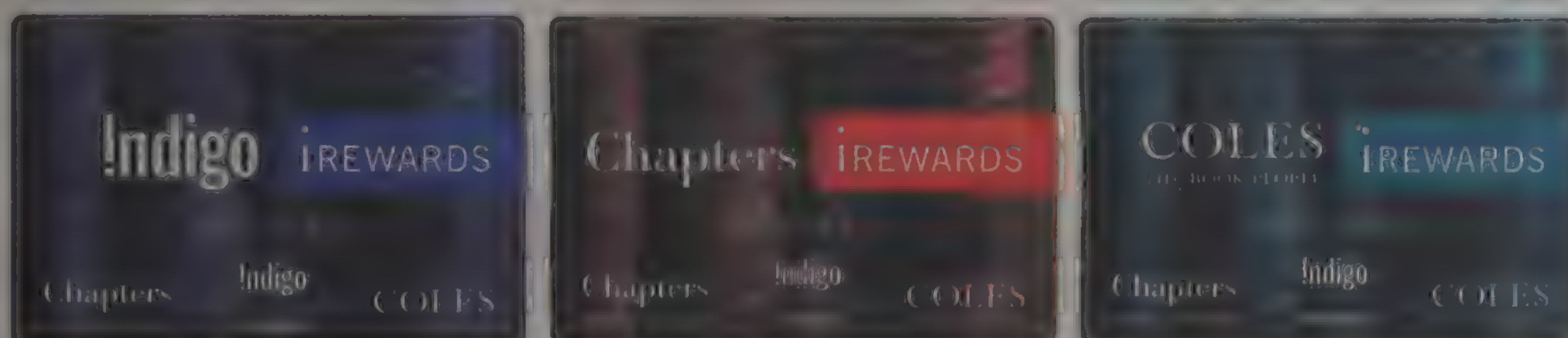
But even if you're unfamiliar with Connelly's previous work, *Chasing the Dime* is still a gripping, fast-paced thriller with a fascinating, contemporary setting and an appealingly vulnerable protagonist whose efforts to do the right thing in a world where nobody cares about anything except money are easy to root for. Score another one for Connelly who, with each new book, is proving himself to be the thriller writer to watch. ●

Chasing the Dime
By Michael Connelly • Little, Brown
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Gaul or nothing at all

Iain Pears
hopscoches
through French
history in complex
The Dream of Scipio

BY BARRY HAMMOND

The title of Iain Pears's new book *The Dream of Scipio* refers to a section of Cicero's *Republica*, a philosophic discourse on civic virtue. In it, Scipio Africanus has a conversation in a dream with an older, like-named ancestor, one of the greatest Romans, about the marvels of the universe. His ancestor explains to him the way in which the actions of great men in society are part of the universal harmony, required by the divine.

It's an appropriate allusion because the same themes run through Pears's novel: philosophy, the conflict between personal morality and the morality dictated by religious authority, public versus private acts, friendship, loyalty, betrayal, poetry. Oh, and also love. The book asks what makes a man great in the eyes of history? Is it his humanity, or is it his ability to make hard decisions in the face of complex events?

That's a long list of themes to try stuffing into a single novel, but Pears is up to the task. *The Dream of Scipio* doesn't belong to his series of art history mystery novels like *The*

Bernini Bust, *Giotto's Hand*, *The Raphael Affair* and *The Titian Committee*; instead, it's another standalone mainstream novel like his excellent *An Instance of the Fingerpost*, which appeared in 1997. That novel, like Akira Kurosawa's *Rashomon*, explored a single event from several, frequently contradictory points of view, leaving it up to the reader to deduce the extent to which any one of them reflected the truth. It was a complex, multi-layered book, rich in historical detail, depth of character and structure.

The Dream of Scipio is equally

books

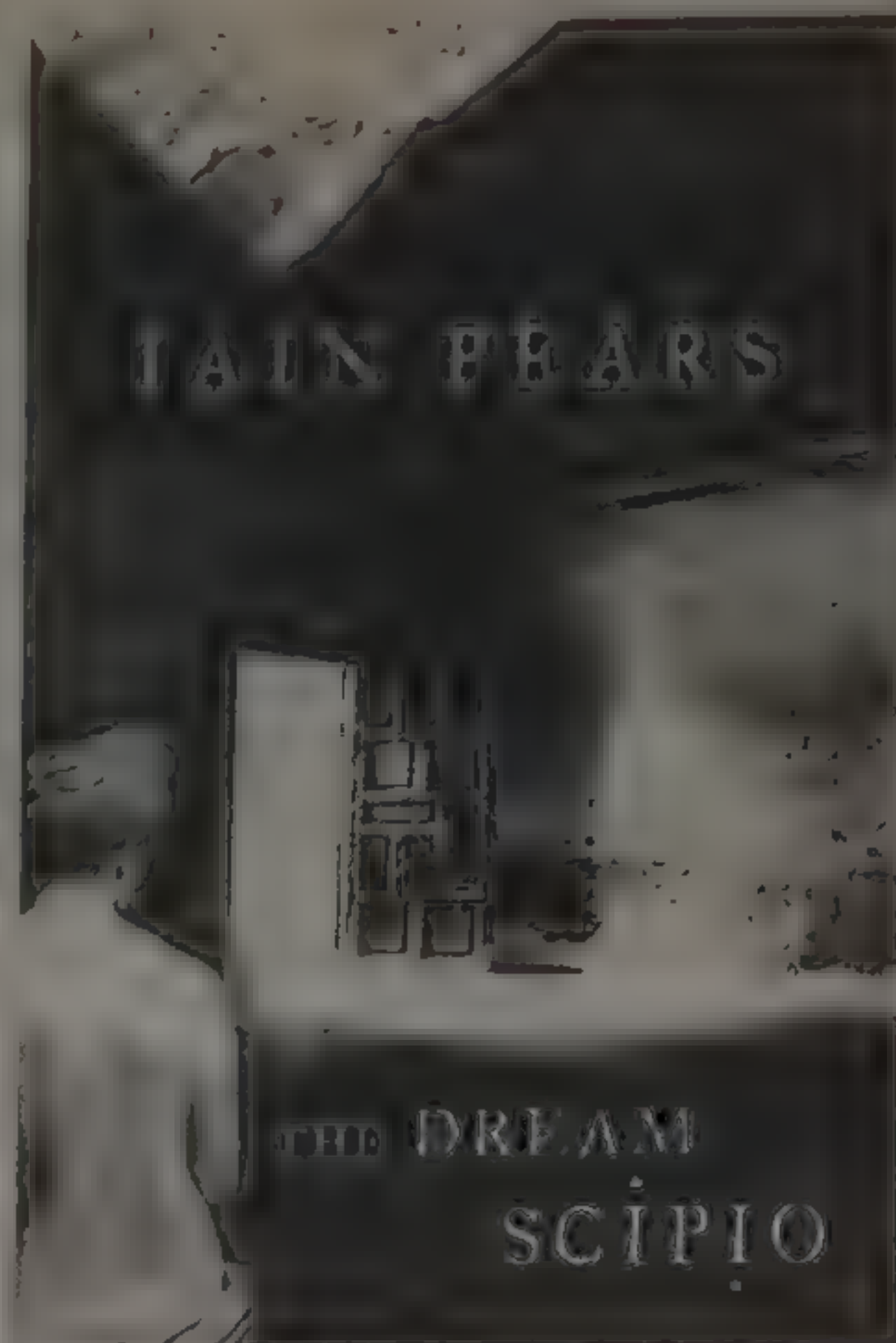
complex, but in a different way. Pears sets his story in France, but in three separate time periods: the Second World War and the years leading up to it, medieval plague-time and the final days of the Roman Empire. The book begins in 1943. Julien Barneuve, a scholar, dies in a house fire. We know he is obsessed by the work of Olivier de Noyen, a medieval poet who was mutilated, supposedly by a rich man whose young wife he violated and murdered. Olivier, in turn, was obsessed with the philosophical writings of Manlius Hippomanes, the last member of a noble Roman family. Manlius was also the last disciple of Sophia, a female teacher/philosopher. His manuscript *The Dream of Scipio* is the final sum-

mation of his life's ideals; he writes it in the wake of his last great act, a pact he makes with a barbarian king which ends the Roman Empire but saves the remnants of civilization.

Pardon my Frenchmen

The result is a complex web of characters who, of course, never meet, but whose minds seem to intertwine across time as they struggle to comprehend each other and their place in the universe. Olivier is trying to understand Manlius and his philosophy in the context of his strict religious upbringing, his position in the house of great cardinal and in the light of lightning-bolt love, even as civilization crumbles around him because of the plague. Julien is trying to understand what happened to Olivier in light of his poetry while juggling the demands of two friends, Bernard and Marcel, the war and his love for a painter, Julia Bronsen. The three stories overlap, seep through each other, revealing and commenting on each time period in a palimpsest-like fashion.

All three stories have a conflicted central character, who must make appalling sacrifices while trying to uphold their ideals of friendship and love. All three stories boast a strong female character whose love teaches the central character something significant about themselves. All three stories demonstrate the enormous gap between the official, public, his-



torical version of events and what actually happened. There is also a thread running through all three tales about the causes and mostly abhorrent results of Christianity's uneasy relation to Judaism.

The Dream of Scipio is a great read for anybody who relishes historical detail and complexity of character, thought and action. It's a demanding book but a rewarding one, which pays off in depth of emotion and insight into the human condition. Score another beautifully crafted success for Iain Pears, who possesses one of the most interesting minds currently committing its thoughts to paper. **V**

The Dream of Scipio
By Iain Pears • Knopf •
396 pp. • \$37.95

Nobody's Perfect

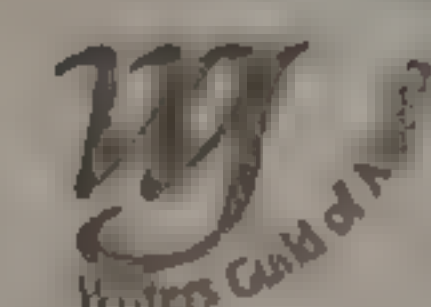
Continued from page 18

anger me at all the way he does other writers; after all, it's not as if I read Lane for deep-dish film analysis—I can go to Jonathan Rosenbaum for that. I see Lane as a throwback to someone like Dorothy Parker, whose reviews remain entertaining decades after the books and plays she was writing about have been forgotten. (When Lane refers to *Mrs. Parker and the Vicious Circle* as "a laugh-an-hour movie," part of the joy of that line is that it sounds like something Parker herself would have been proud to have come up with.) *Nobody's Perfect* is shallow, showoffy and in love with the sound of its own voice. The reviews it contains don't advance the art of film criticism by a single millimetre. It's the film book of the year. **V**

Nobody's Perfect
By Anthony Lane • Alfred A. Knopf •
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• Thomas Trofimuk

Play Writing

9 am to 10:30 pm - Third Level Lobby
To be confirmed

Lit Crit Session

9 am to 10:30 am - Founders Room
• Douglas Barbour
And others

Local History

11:00 am to 12:30 pm - Second Level Lobby
• Tony Cashman
• Linda Goyette

Song Writing

11:00 am to 12:30 pm - Founders Room
To be confirmed

Film and Screen Writing

11:00 am to 12:30 pm - Third Level Lobby
• David Cherios - FAVA

Poet Thugs from the Stroll of Poets Society

1:00 pm to 2:30 pm - Founders Room

Poetry

1:00 pm to 2:30 pm - Second Level Lobby
• Douglas Barbour
• Shant Mootoo

Tales of Local History

1:00 pm to 2:30 pm - Third Level Lobby
T.A.L.E.S. Society featuring four local
Edmonton authors!!

Science Fiction

3:00 pm to 4:30 pm - Founders Room
• Charles de Lindt
• Candance Jane Dorsey

Publishing your writing

3:00 pm to 4:30 pm - Third Level Lobby
• John McLay, Cobblestone Publishing

History of CKUA

3:00 pm to 4:30 pm - Second Level Lobby
• Marlou Walters

Canada in the new Millennium

7:30 pm to 9:30 pm - Rehearsal Hall
• Mel Hurtig
• Award-winning journalist Satya Das
• George Melnyk

Raving Poets Band

9:00 pm - FOUR ROOMS Restaurant
(Edmonton City Centre Mall)

Sunday, October 6, 2002

Noon to 4 pm - Winspear Centre
KIDS' DAY
A day of fun for kids of ALL ages!!

Storytelling

Second Level Lobby
12 noon to 12:30 pm Merle Harris
1:00 pm to 1:30 pm Tolo Mollel
1:30 pm to 2:00 pm Don Trembath
2:00 pm to 3:00 pm Ronald McDonald
READING IS FUN
3:15 pm to 3:45 pm Katherine Holubitsky

Other activities

• Face painting
• Cookie decorating
• Balloon artists
• Puppet show
And much more!!!

For further information:

Tamara C. Johnson
Phone (780) 422-8216
Fax (780) 422-2663
Festival Co-ordinator
Email litfest@writersguild.ab.ca

* All events @ The Winspear Centre
* All events are FREE! Schedule subject to change

DISH WEEKLY

LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com)

Booster Juice (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

Polo's Café (9405-112 St., 432-1371) Eclectic & sophisticated. We invite you to experience our cuisine. \$\$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) \$

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty home-made soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffé latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

Bee Bell Bakery (10416-80 Ave, 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46

years! Cash and cheques only. \$

Buns and Roses Organic Wholegrain Bakery (6519-111 St., 438-0098) Allergy-free baking.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Dante's Bistro (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$

Riverside Bistro (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience

casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$-\$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health-conscious dishes made fresh. \$-\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$


Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

Café Amandine (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$



Rotting Fruit

Oct 10
9 pm
No Cover

Oct. 9
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Screw Tape
Lewis

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- dinner menu



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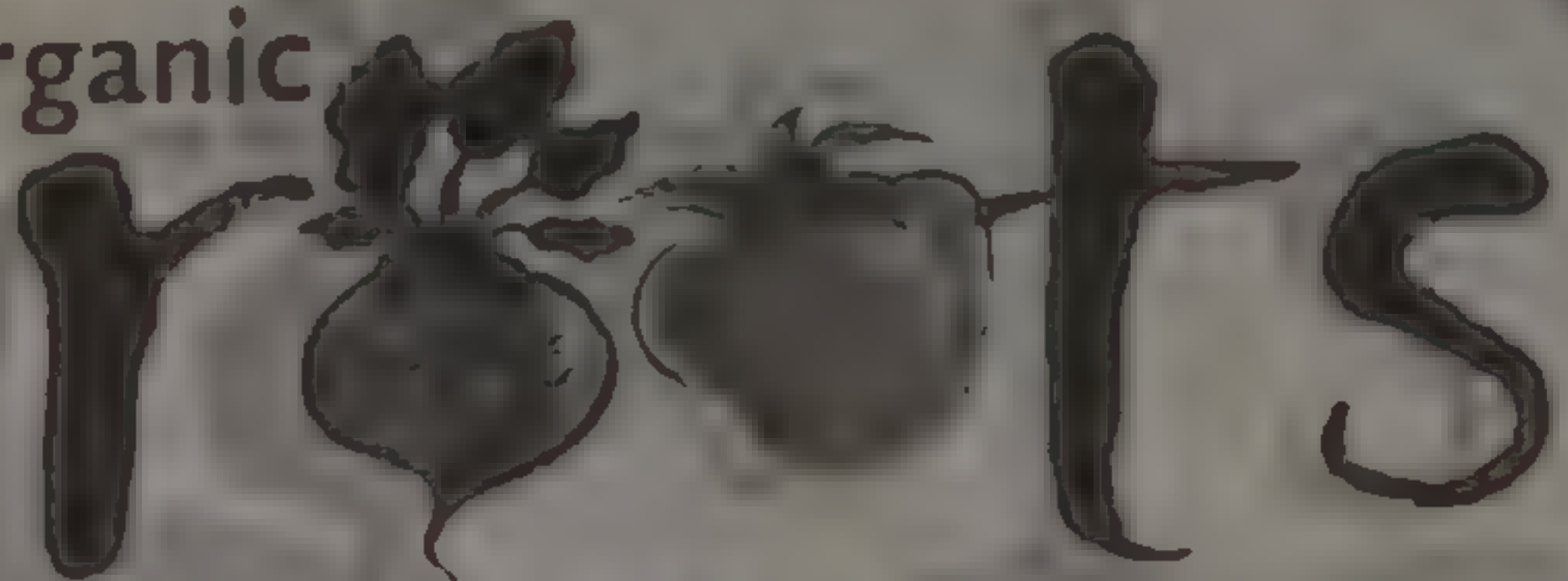
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DISH WEEKLY

Continued from previous page

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Click Here Café (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m.. The place that no one knows about, but everyone goes to. \$

Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125)

Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

Billiards Club (2 fl.: 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Cody's Restaurant (14915 Stony Plain Rd., 443-3221) A great mix of all your favourites for the entire family. Breakfast to dinner, an eclectic mix with something for everyone. \$

David's Restaurant & Lounge (8407 Argyl Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n'Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Maxwell T's (7230 Argyl Rd., 463-7106) 'AAA' Alberta Beef—steak and prime rib extraordinaire. Private dining rooms available. \$\$

The Motoraunt (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

Oscar's Steakhouse & Deli (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

Pradera Café (10135-100 St., 493-8994) Prime rib Fridays. Chateaubriand Saturdays (carved tableside). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$\$

Precinct 55 (5552 Calgary Trail S., 432-

5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyl Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$ Non-smoking.

Temptationz Night Club (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open grill food as well as pastas and Caribbean cuisine via NJOY catering. \$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

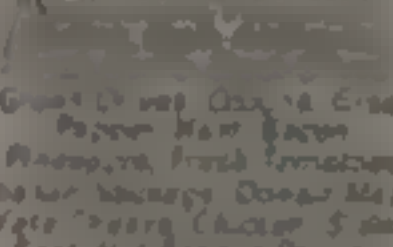
Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

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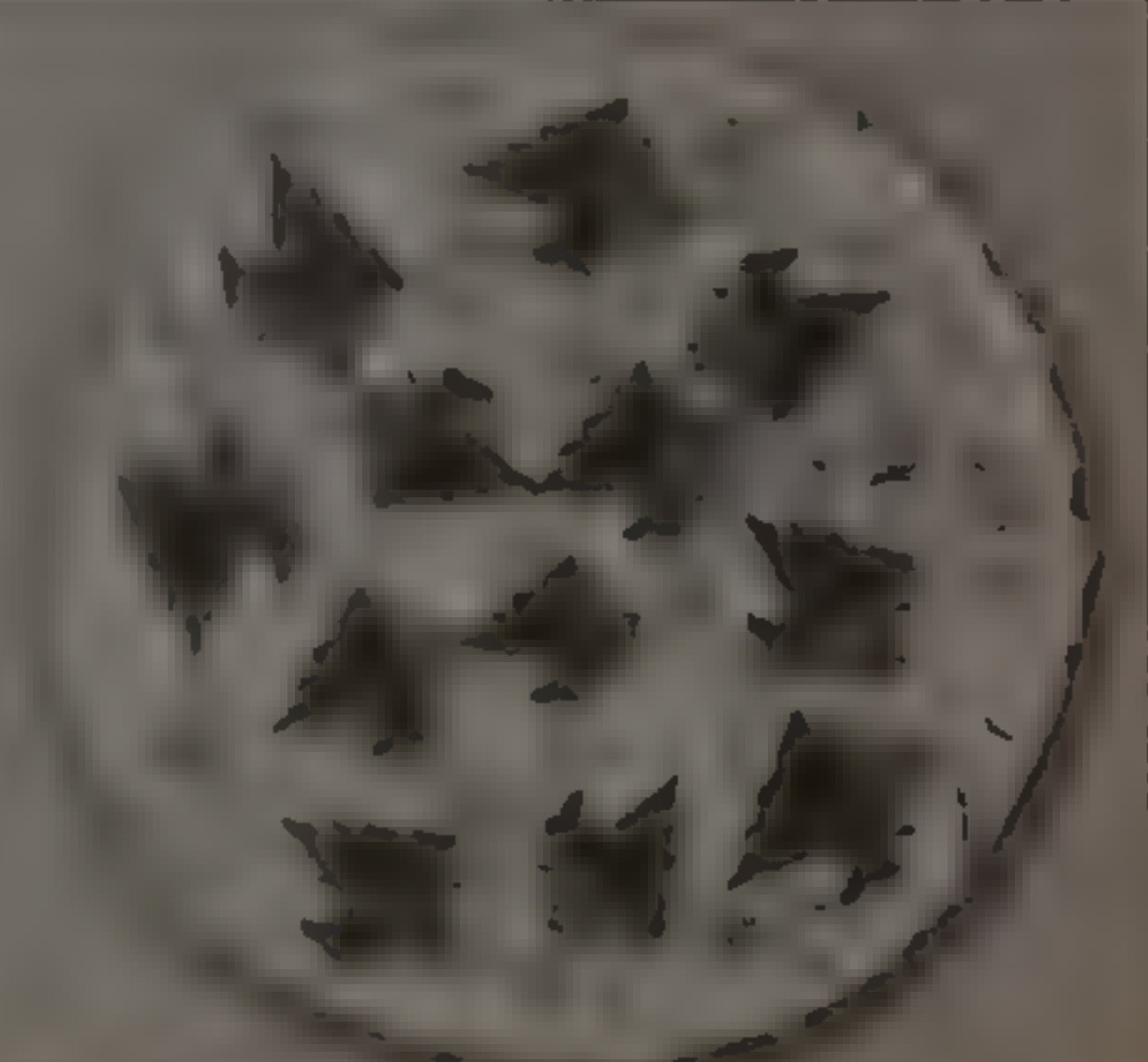
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DISH WEEKLY

Continued from previous page

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Aslan Hut Restaurant (4620-99 St., 436-8267) Try the best East India has to offer. \$-\$\$

Jaipur (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Aslan Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food. \$

La Spiga (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Piccolino Bistro (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$\$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$\$

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Continued from previous page

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VUEWEEKLY



Everybody's Balkan

At Ziveli, it's another fine mezé you've gotten me into

BY DAVID DICENZO

As my buddy Steve made reservations for eight of us at **Ziveli Restaurant**, a Balkan establishment on Jasper Ave, he mentioned that the gathering would be a birthday celebration. "Yes, we do *par-teees*," replied a gruff-sounding Slavic fella. They were ready for our motley crew, and us for them. Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervor.

The Vranac and Boutari (Yugoslavian and Greek red wines, respectively) begin to flow freely and by the time our entire group has assembled, we've concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. On one of our group's last birthday occasions, a smaller contingent had ordered the very same thing at a terrific Greek place in town but we figure there would be a few distinctly Slavic differences in the configuration of this version. In truth, I would've loved to try some fantastic sounding plates, like the smelts or the *karadjordjeva*, a Balkan specialty featuring pork stuffed with cheese. But I'm hardly complaining. Dips, pita and Greek salad make up the initial course brought to us by our tremendous server. The hummus and *santzi-ki* (like *tzatziki*) are luxurious, while the *kopanisti*, a spicy feta dip, was an eye-opener. I enjoyed how bold and flavourful the rich dip was, but some felt it was a little too salty. Hey, it's feta—whaddaya expect?

We then have a couple of plates of breaded calamari before trying the *cevapit* (Serbian meatballs). This is when things start to degenerate. The

food was fine—the calamari fairly tender and the meatballs exuding enough spice and flavour to keep us real interested—but by that time we were into bottle three or four of Vranac, not to mention the litre of Boutari. "They're good balls," says John. "Savoury balls," replies Steve, adding, "I just have one ball." "Hey, John Kruk," I yell in Steve's direction, referring to a baseball player who had a... well, he had to have something removed surgically. "I like it here—now gimme some more wine," slurs John (our John, that is, the birthday boy, not Mr. Kruk).

In fact, John is stealing the show. He tries to evade a grilling about a girl he used to work with by

restaurants

pathetically asking, "You guys watch *A-Team*?" "Man, you need a job," chimes in Dan. Now *this* is good dinner conversation.

Anyway, spanakopita is up next in the mezé and I think it's pleasant enough. The spinach filling is tasty, but again there are some naysayers who feel the phyllo is a tad greasy. I'm not of that opinion, but I do, however, have a tiny problem with the *sarma*, which many of you might be more familiar with as *dolmades*—i.e., grape leaves stuffed with a filling of rice and ground meat then, if I'm not mistaken, steamed. There's too much water on the serving plate and the grape leaves themselves were kinda firm, though overall I still don't think it was that bad.

Slav reparations

Between courses, the entertainment continues as Steve proclaims himself "totally f*%\$ing busted" gawking at an especially comely member of the restaurant's sultry staff. We're all getting pretty full at this point after a couple hours of eating, yet one course remains: lamb and potatoes. I have to admit that even though

the food has been pretty appealing to this point, we all had been feeling a tinge of disappointment because most of the dishes have been Greek specialties when we were expecting the meal to have more of a Yugoslavian influence. But then the lamb comes and all is right with the world.

Two huge platters of thick, tender pieces of lamb and delicious, lemon-flavoured potatoes and rice are brought to our table. It's amazing. The meat, covered in lovely herbs like rosemary, falls off the bone and the spuds are roasted in a unique way that makes duplicating it at home seem too difficult a task to imagine. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast.

One thing about this mezé: while the sampling we had at the other establishment back in the spring probably had the edge in terms of quality, the portions at Ziveli were a far better value. There was enough lamb and potatoes left over to fill four hearty takeout containers, one of which I brought home to the better half. "Oh my god—that was so-o-o-o good," she said after a late-night snack. "How do they get those potatoes so lemony?"

It's a good question. Maybe another visit to Ziveli will produce the answer.

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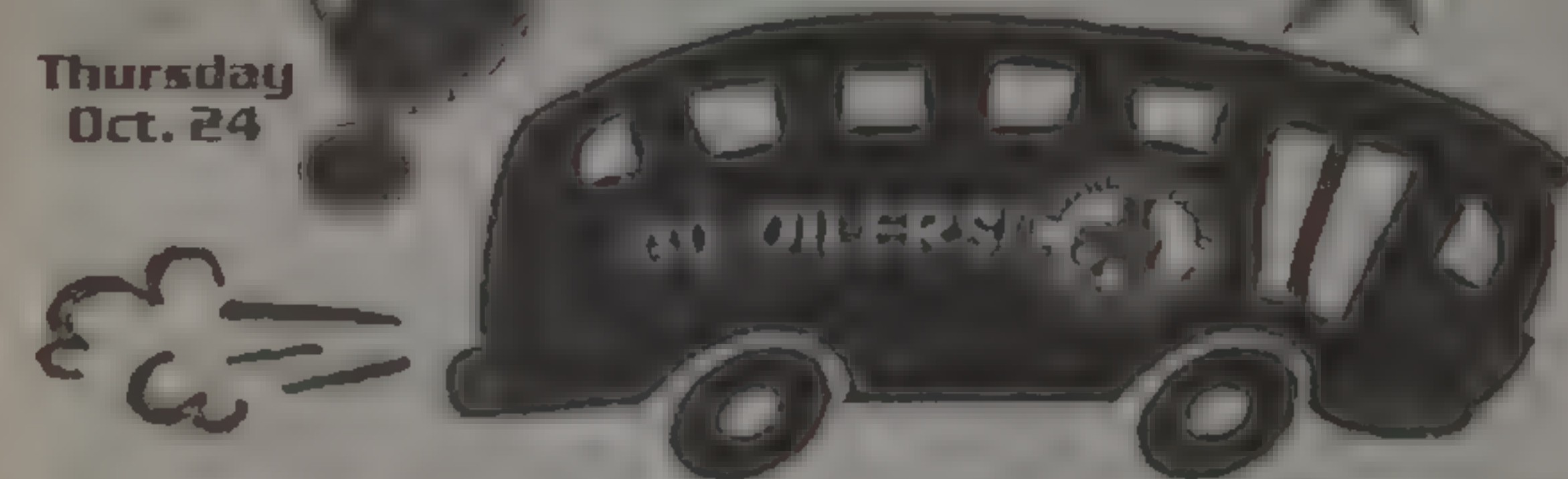


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DISH WEEKLY

Continued from previous page

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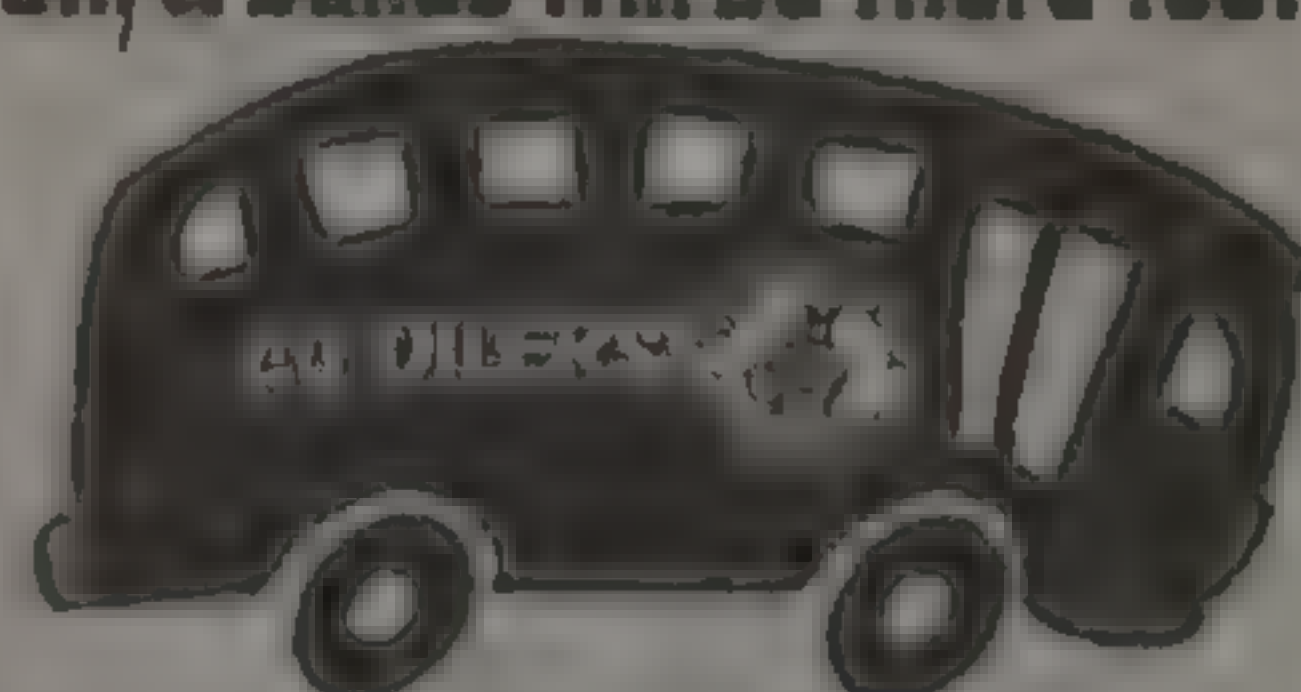
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music

They love a Parade

Wide Mouth Mason is a career band in a land of one-hit wonders

By DAVE JOHNSTON

As more labels count on big hits to keep on coming to satisfy the shareholders, career bands have become a rarity and often a casualty in the modern music industry. Unless, of course, you've got lots of fans you can count on.

Wide Mouth Mason jumped into the game at the right time, it would seem. The Saskatoon trio has ripped up and down the country for the better part of the last decade, winning over fans the hard way, picking up gigs anywhere they could. Their reward has been a stable relationship with their employer, Warner Music, and four diverse albums. "A lot of people who see you get an attachment to a certain element of your band, but the heroes we're aspiring to emulate were the sort who did reinvent themselves, and that's what kept them interesting," explains guitarist/vocalist Shaun Verrault. "I like to see the big twists and turns they took, and I wish the industry was such that there were more career bands, because a band's great failures are the most revealing things that they ever do, and sometimes the records that get overlooked are an interesting piece of the puzzle."

Wide Mouth Mason's last album, *Stew*, was a carefully constructed slice of P-Funk and blues, molded under the influence of friend Gordie Johnson of Big Sugar. *Rained Out Parade*, on the other hand, was heavily influenced by the tour that followed the release of *Stew*, which put the band in front of the most diverse audiences of their career, from the diehard fans to the hard rockers who paid good money to see Slash open for AC/DC and got three boys from Saskatoon instead. "The songs came from a very rock place," Verrault says. "All the songs sound like they belong together. We had the benefit of writing over 30 songs, so we were able to pick the ones that sounded the best together."

Burke's law

An exhaustive demo session at Edmonton's Homestead Studios, supplemented by constant live performances, prepared the band for their session at the Tragically Hip's sanctum, the Bathhouse in



Of Mason men: Wide Mouth Mason may jar you with their new disc

Kingston, Ontario. They also turned to longtime engineer Todd Burke to helm the recording. The band was impressed with the work Burke had done with them on their second LP, *Where I Started*, not to mention his time turning the knobs for Ben Harper and Jack Johnson. "We didn't need a 'producer' for this record," chips in bassist Earl Pereira. "We had a pretty good idea of how these songs were going to sound before we went to him, so we made much easier for him. He didn't need to worry about where the chorus had to go."

"The line between engineer and producer is pretty fuzzy to us," says drummer Safwan Javed. "For us, we want to make a whole bunch of sounds that sound good to our ears, and we had to bring in people

[review] **rock**

whose opinion we trust. When we were sitting around thinking of who we should ask to work on this record and allow us to spread our wings a bit more on the production side of things, and he was the right person. He allowed us to experiment, and it wasn't about roles."

One example of Burke's wizardry comes halfway through the hefty album opener, "Bootleggin'," where the slide guitar flanges into the next line. Rather than play around with a waveform on a computer screen, Burke did it the old-fashioned way, running tapes at different speeds to phase the sound. "He's really adept at recording sparse instrumentation and making it sound gigantic," explains Verrault. "He also brought a cache of wicked gear, like old compressors from the 1930s and '40s."

Recording at the Bathhouse with its historic trappings and shadowy corners, helped give many of the

songs a distinctively non-traditional feel. "The house became an instrument," Verrault says. "The space itself made its way onto the record. When we did our first couple of records out in Burnaby, we worked in these small studios where we could stay and create a vibe. It wasn't a case of going to the studio then going to the hotel. I've always been attracted to records that were done in a house. Chili Peppers records sound like there's a continuous vibe to them. So do the Band records. If you've been to Stax or anything, they're just old houses that utilize the rooms."

To live again

When the record was done, the band eagerly returned to live shows. "I didn't know what to do with myself," admits Verrault. "I was glad we booked gigs the day after we were done in the studio, because it gave me some kind of purpose to that time after. You've just accomplished something that you've spent six months of your life working on, doing it every day, getting away from the people around you because all you're doing is literally getting up, working in the studio and falling asleep. You're a little numb and dazed."

And as always, the road shall provide. "Our ability to play everywhere we can, spending a long time establishing ourselves, has made us able to sustain ourselves," says Verrault. "We can keep the machine going even when the flavour of the industry is completely unlike what we're doing. By having that core group of people supporting us, buying our records to see what the next thing is going to be, will keep us going." ☺

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MUSIC NOTES

BY PHIL DUPERRON

What, me Murray?

Chris Murray Combo • New City Likwid Lounge • Fri, Oct 4 Chris Murray's career, like the music he loves, has gone full circle and come back to its roots. During the early '90s he was the frontman for King Apparatus, one of the most influential ska bands ever to come out of Canada. After they called it quits (though Murray says the door is open for a follow-up to their 2000 reunion, provided everyone can manage to get together), he went on a solo exploration of ska before relocating to his current home in Los Angeles. He spent a couple of years traveling with nothing but his guitar and a bag on his back, bringing his stripped-down, traditional ska music with him to far-flung locations like Alaska and Hawaii—places that would have been impossible to tour with a full band. He's also collaborated with the biggest names in ska, both old and new, over the years, from the Planet Smashers to

Deston Berry of Hepcat.

When I caught up with him, Murray was in Victoria for a week of rehearsals with his new four-piece combo before setting out on tour. He enjoyed his stint as a solo performer but he's really excited to be working with a group once again so he can actualize the bigger sounds he once could only imagine. "When I play solo," he says, "I hear a band in my head. And a lot of times when I get correspondence from a crowd, they say that they hear the band as well. Now it'll be there."

Murray has also released two solo discs he made using a four-track. He initially started putting the songs down as a record of what he was working on, but, he says, "It became a serious hobby at one point." For his newest disc, *Raw*, due out later this month, he took the do-it-yourself, lo-fi approach to new levels. He recorded the majority of it on a Walkman, except for one live track that someone in the crowd caught on a Discman and some of the guest vocals from Alex Desert and Neville Staples of the Specials.

Like most people getting into ska in the late '80s, his first encounters with the genre were with the 2Tone sounds of bands like the Specials. He says many people get into music, no matter what genre or scene, through modern groups before they research the roots. "They get on the train somewhere," Murray says, "and eventually find out where that train started." He thinks his minimalist recording techniques complement his "rootsy interpretation of ska," giving it a feel akin to the '60s ska that nowadays is often only found on rough

recordings. "It's got a more authentic sound quality that I like a lot more than a slick studio recording," he says.

Steel guitar

Lyall Steel • Muttart Hall (Alberta College) • Sat, Oct 5 Lyall Steel may be opening the Edmonton Classical Guitar Society's concert season, but he doesn't like to limit himself by saying he's a classical guitarist. "I've gotten into the habit of saying I play a nylon string guitar," he says. "You don't want people to assume you only play classical music."

Even as a kid growing up in Moose Jaw, Saskatchewan, Steel says he was a bit of a freak. He remembers hitchhiking and even taking a taxi once to go to the big city to see acts like Gordon Lightfoot in his youth. In 1964, the year he first picked up a guitar, Steel (along with millions of other North Americans) discovered the Beatles. "The Beatles," he says, "bookended my teenage years. They were there for all my teenage years."

But it would take more than 30 years and a family tragedy before their influence would culminate in the release of *Revolutions: Remembering the Beatles*. Steel had been carrying around a few classical arrangements of Beatles songs in his head for years, but it wasn't until his brother's death from cancer last fall that he decided to work on a full-length project inspired by their tunes. "My brother's death really took the wind out of my sails," he says. The death of George Harrison during the recording process only added to Steel's emotional attachment to the songs.

The instrumental covers were recorded straight off the floor with no overdubs for a live feel. "It's very in your face," says Steel. "It has proximity. It's not like you often think of classical music. It's not something you'd listen to in the back of a church." Other than a few standards like "Yesterday," he tried to go further afield and include lesser-known songs like "You Can't Do That" and Harrison's "Love You To." "There's a few things in there you won't find anywhere else," he says.

Steel's varied musical tastes and influences—from rock to flamenco—have instilled his music with a truly original mix of sounds. "I was never stymied by labels," he says. "I wanted to listen to everything. I've always listened to everything. For years I took it for granted that everyone else did as well. Now I realize I'm pretty fortunate for that. There's no excuse for anyone to listen to only one kind of music. Just imagine what it would be like if you couldn't eat ethnic food. If everything were roast beef or burgers. I feel the same way about music. Thank God for immigrants, foreign movies and world music."

Circular reasoning

Bruce Guthro • Arden Theatre (St. Albert) • Fri, Oct 4 Bruce Guthro is a busy man. His career as a university writer keeps the Maroon gang nonstop with writing, touring and planning new albums. It's a wonder he ever gets a chance to relax long enough to whack a ball around the golf course or enjoy a pint down at the pub. "It's more than enough to keep me running flat out," he says



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the phone from Halifax. To top it off, he just spent a whole day talking to reporters to promote his new CBC TV series, *Songwriter's Circle*. A hybrid of talk show and concert, Guthro spends the airtime talking and listening to high-profile Canadian artists like Blue Rodeo's Jim Cuddy, MacNeil and Colin James. He says it's been fun coaxing road stories and intimate ideas on music from the artists; now, hopefully music lovers will watch the show in enough numbers to convince the station to keep it running after the six taped episodes finish airing.

"It gives you an actual chance to see what these singer/songwriters are all about and get into the songs," Guthro says. "It's late-night-pour-yourself-a-cup-of-tea TV viewing. It's wide-open, really. My job as host is so easy because there's no script or cue cards or anything. It's different from anything else I've seen on TV. I love doing the show. Hopefully it catches on."

Guthro spent two years working on his latest album, *Guthro*, which was released earlier this year. He traveled across North America spending time writing and recording in New Orleans, New York, Toronto and Memphis and worked with a number of producers to come up with a diverse, eclectic mix of songs. "As a Canadian singer/songwriter, I hate to be pigeon-holed," he says. "There's not just one style of music there. A lot of it isn't a first listen, which is good. A record should have those immediate songs, but you should also be able to listen to it for a 10th time and start getting some of the other songs."

Guthro's music is equal parts down-home hospitality and no-nonsense working-class grit, making it hard to pin down—like Canadians in general. But music doesn't need to be defined to be enjoyed. "How do you define Neil Young?" Guthro asks. "Where does a guy like Leonard Cohen fit in? That's the great thing about being from Canada. We don't want to be defined. We just want to write and make good music. It's the industry that does all that shit. For the most part, I love the individual approach that we as Canadians take towards our genres. What we put out to the world is incredible. We're an amazing musical entity. No one can argue that point, no matter what other people in the world think."

Heartbeats decelerating

Kate and Anna McGarrigle • Festival Place (Sherwood Park) • Fri, Oct 4 Kate McGarrigle and her sister Anna have been entertaining crowds with their folk music since the '60s. This summer was no different. McGarrigle says they only managed one weekend off during the busy festival season. They played Glastonbury, the massive outdoor concert in England, which she says "is always kind of a scene," and they spent 10 days on the Down From the Mountain tour, a bluegrass celebration of music inspired by the film *O Brother Where Art Thou?* But, being used to smaller, less hectic schedules, traveling with a huge entourage of bands, being shoved around between buses and stadiums and back to the bus after playing just a few songs got to her a bit. "It was kind of like being in



Erika Borek recording artist **Susana Baca** is worth passing up, if you can help it. The stunning chanteuse from Peru is a captivating live performer with a deceptively gentle voice. The *Waves of September 11* found Baca and her bandmates in New York City amid the disaster, and the ruins, an experience that influenced *Waves of September 11*. The songs are all new. The old recorded before a small audience in an intimate Manhattan club. The new ones were recorded in the aftermath of the 9/11 attacks. The album is a powerful statement on the human condition. It's a record that will be listened to for years to come. It's a record that will be listened to for years to come. It's a record that will be listened to for years to come.

prison," she says. "Normally we just van it. It's more leisurely that way. You get to eat some fish on a beach or something, but you don't do that with 11 tour buses."

Although McGarrigle says she and her sister "don't do the album thing very much," they did make plans recently for a greatest-hits package. Unfortunately, after the songs were picked and the art was ready, the project got kiboshed by their record company. So to fill the vacuum, the McGarrigles went into the studio to work on their second all-French disc. McGarrigle, whose politics have always been left of centre, says the disc's working title, *La Vache qui Pleure* (*The Cow Who Cries*), is a jab at the dairy industry's smiling cow logo. "It started with a sad song about why the cow isn't laughing," McGarrigle explains. "The cow is indeed crying. We were trying to explore the emotional side of animals. She's crying because every year they take away her calf and she doesn't know what happens to it."

Hip, Hip, hooray

The Tragically Hip • With Sam Roberts • Jubilee Auditorium • Wed, Sept 25 • reVUE With an album lyrically and thematically between the sublime and the infatigable, it's a damn wonder that Gord Downie and the band he fronts, the Tragically Hip, have managed to get anywhere in a country that tends to like its rock nice and easy.

Then you see them do a show like the one they gave at the Jubilee Auditorium on Wednesday, the first of a three-night Edmonton stand. Before a near-sellout audience of 2,700, Gordie and his mates from Kingston proved that their

success is no fluke, pushing around the tempo with brilliant ease without ever easing up on the tension or the drama. Starting out strong with "Silver Jet," one of several blistering tracks from their recent release, *In Violet Light*, the band invoked their mythological tendencies with tangible passion. From then on, there was no telling how Downie might reinterpret his material, treating himself like a jazz instrument, dancing along with a phrase or an idea until he's exhausted, returning to a backing band ready to pick him up again. During a mesmerizing version of "Fully Completely," for example, Downie contorted like a man possessed, while the band burned brighter than the elaborate light show behind them.

By the midgame stretch, the band was in blazing form. "At the 100th Meridian" had opening act Sam Roberts rocking out in the wings, while a starry backdrop illustrated the loneliness of "Dire Wolf" and "Gift Shop." But what brought the fans to their feet were the big hits like "Little Bones," "Ahead By a Century" and "Poets," although newer songs like "The Dark Canuck" and "It's a Good Life If You Don't Weaken" could possibly become fan favourites in the coming years.

And what of Sam Roberts? The Montrealer proved to be a perfect charger for the Hip's loyal fans, mixing together '70s post-punk and Paul Weller's wit with an innate sense of showmanship, rousing the skeptical crowd with a solid set. Of course, with songs like "Brother Down" and "Don't Walk Away Eileen," this dead ringer for our very own production master Lyle Bell could very well be headlining his own theatre shows in a few years.—DAVE JOHNSTON

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112 St., 413-4578. FRI 4: Chris Murray
Combo. SAT 5: Mammoth, Blacken. THU
10 (7pm door): Chris Miller. FRI 11: The
Dudes, The Skinny. SAT 12: Kathleen
Yearwood, Tanyss Nixi and The Western
Casket Factory**REV** 10030-102 St., 423-7820. FRI 4:
Funkshon: A benefit for YESS. SAT 5: Freaky
Flow, MC Flipside. FRI 11: The Newdial,
Progressive. SAT 12: Greyhound Tragedy,
Phork, Krazy 8's, The Ben Spencer Band**BLUES AND ROOTS****THE ATLANTIC TRAP AND GILL** 7704
104 St., 432-4611. •Every THU (9:30pm):
Open mic.**THE BLACK DOG FREEHOUSE** 10425
Whyte Ave., 439-1082. •Every SAT (3-
6pm): Hair of the Dog. No cover.**BLUES ON WHYTE** Commercial Hotel,
10329 Whyte Ave., 439-5058. THU 3-SAT
5: Jack De Keyser.**CAPITOL HILL PUB** 14203 Stony Plain
Rd., 454-3063. FRI 4-SAT 5: Daddy Long
Legs**CLIFF CLAYVIN'S RESTAURANT AND
PUB** 9710-105 St., 424-1614. •Every
MON (8-12pm): Open stage hosted by
Randy Smallman, Pascal Lecours, Umberto
Madeiras**DUSTERS** 6402-118 Ave., 474-5554
•Every THU: Open stage w/Juke Joint. FRI
4-SAT 5 (9:30pm-1:30am): Mr. Lucky
(blues, boogie, R&B). No cover**FILTHY McNASTY'S PUBLIC HOUSE**
10511-82 Ave., 432-5224. •Every SUN:
Open stage hosted by Mike Caton. •Every
MON: Metal Mondays hosted by the Bear's
Yukon Jack. •Every WED: Boogie Nites. THU
3: The Krazy 8's. THU 10: Drive By Punch
(CD release party).**FLYBAR** 10314-104 St., 421-0992. •Every
MON (9pm-12): Open stage**MEZZA LUNA LATIN CLUB** 10238-104
St., 423-LUNA. •Every WED and THU (9-
11pm): Latin dance lessons. •Every week-

end: Live Latin music.

MIKE'S SPORTS BAR 304 Westgrove Dr.,
Spruce Grove, 962-5333. FRI 11-SAT 12
(9:30pm-1:30am): Mr. Lucky (blues, boogie,
R&B). No cover.**O'BYRNE'S** 10616 Whyte Ave., 414-6766.
•Every SUN-WED (9:30pm): Local live
music. •Every FRI (9:30pm): Finnegan's
Wake.**SCRUFFY MURPHY'S IRISH PUB**
Whitemud Crossing, 485-1717. •Every
MON (9:30pm): Open stage hosted by
Chris Wynters. •Every TUE: Industry Night.**SECOND CUP** 10303 Jasper Ave., 424-
7468. •Every THU (7:30-10:30pm):
Acoustic open stage hosted by Ron Taylor.**SIDETRACK CAFÉ** 10333-112 St., 421-
1326. •Every THU (7-9pm): What Happens
Next? (comedy improv show) hosted by
Graham Neil of CFRN TV, starring Donovan
Workun of Atomic Improv. •Every SAT (3-
7pm): Afternoons at the Sidetrack: Hosted
by Tim Lent. Special guests and a jam. All-
ages event, kids welcome. No cover. •Every
SUN (8pm): Sunday Night Live: Punchline
Scramble! The Comedy Game Show. THU 3
(9:30pm): King Muskafa. \$4 cover. FRI 4-SAT 5 (10pm): Lester Quitzau Very Electric
Trio, Honey Mae. \$10 cover. SUN 6 (8pm):
Sunday Night Live: Rotting Fruit, Punchline
Scramble, DJ Dudeman. \$6 cover. MON 7
(9:30pm): Magic Red and the Voodoo
Tribe. No cover. TUE 8 (7:30pm) Early
show: Wilson, Lopushinsky and Burgess.
(9:30pm): Late show: Magic Red and the
Voodoo Tribe. \$6 cover. WED 9 (7:30pm):
Early show: Allen Dobb. (9:30pm): Late
show: Magic Red and the Voodoo Tribe.
No cover. THU 10 (9:30pm): The Town
Pants. \$4 cover. FRI 11-SAT 12 (10pm):
Omar and the Howlers. \$10 adv @
Sidetrack. SUN 13 (8pm): Sunday Night
Live: Adam's Rib, Punchline Scramble, DJ
Dudeman. \$6 cover. MON 14-WED 16:
Adam's Rib.**ST THOMAS CAFÉ** 44 St. Thomas St.,
458-8225. •First THU (7:30-11:00pm)
ea. month: Acoustic open stage hosted
by Penny and Jim Malmberg. •Every FRI:
Jazz Night.**SUGARBOWL CAFÉ AND BAR** 10922-88
Ave., 433-8369. •Every 2nd Sun (2-5pm):
PROxyBOY (live chill-out electronica).
•Every SUN (8:30pm): Brett Miles presents
Rise. Inspirational instrumentals (pass the
hat). FRI 4 (9:30pm): The Three Kings. \$5
cover. FRI 11 (9:30pm): Beagle Ranch,
Andrew Kennedy (alt country, pop).**TIM'S GRILL** 7106-109 St., 413-9606.
•Every SAT: Open stage hosted by Dan
Meunier. FRI 4 (9:30pm): Jen Horne.
No cover.**CLASSICAL****ALBERTA BAROQUE ENSEMBLE**
Robertson-Wesley United Church, 10209-
123 St., 420-1757. SUN 6 (3pm): Jubilant
Baroque. TIX \$22 adult, \$17 student/senior,
\$5 children under 12 @ TIX on
the Square.**CONVOCATION HALL** U of A Campus,
492-0601, 420-1757. FRI 11 (8pm): Music
at Convocation Hall: Patricia Tao (piano).
(7:15pm): Pre-concert introduction. TIX\$12 adult, \$7 student/senior @ TIX on the
Square, University's Department of Music,
@ door.**EDMONTON OPERA** Jubilee Auditorium,
11455-87 Ave., 429-1000. SAT 5 (8pm):
TUE 8, THU 10 (7:30pm): *Cavalleria
Rusticana* by Mascagni. *I Pagliacci* by
Leoncavallo. TIX @ TicketMaster. Performed
with the Edmonton Symphony Orchestra
Sung in Italian with English supertitles.**EDMONTON SYMPHONY ORCHESTRA**
Winspear Centre, 4 Sir Winston Churchill
Sq., 428-1414. FRI 11-SAT 12 (8pm): The
Pops: Motion Picture Magic. Ian Sadler
(organ), David Hoyt (conductor).**MCDUGALL UNITED CHURCH** 10025-
101 St., 488-1081, 420-1757. FRI 4
(7:30pm): *Instruments for Peace*: Cantemus
Canada Junior and Intermediate Children's
Choir, the Ludemus Chamber Orchestra
and Woodwind Quintet, students from
Suzuki Charter School and Society for
Talent Education. TIX \$10 adult/senior, \$5
children @ door; adv. tickets \$8 adult/senior,
\$5 children @ TIX on the Square. WED
9 (12:10-12:50): Music Wednesdays At
Noon: Hiromi Takahashi and Dorothy Weiss
(oboe and piano). Free.**CLUBS****BARRY T'S GRAND CENTRAL STATION**
6111-104 St., 438-2582. •Every WED/FRI:
Top 40 w/DJ Damian. •Every SAT: '80s
night w/DJ Damian.**CASINO EDMONTON** 9055 Argyll Rd.,
463-9467. FRI 4-SAT 5: Tracy Millar (country
rock). FRI 11-SAT 12: Stan Foster Duo
(pop/rock).**CASINO YELLOWHEAD** 12464-153 St.,
463-9467. THU 3-SAT 5: Robin Kelly (Elvis
show). THU 10-SAT 12: Stacey Roper and
Udder Madness (country rock).**COWBOYS** 10102-180 St., 481-8739. SAT

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Continued from previous page

CONCERTS

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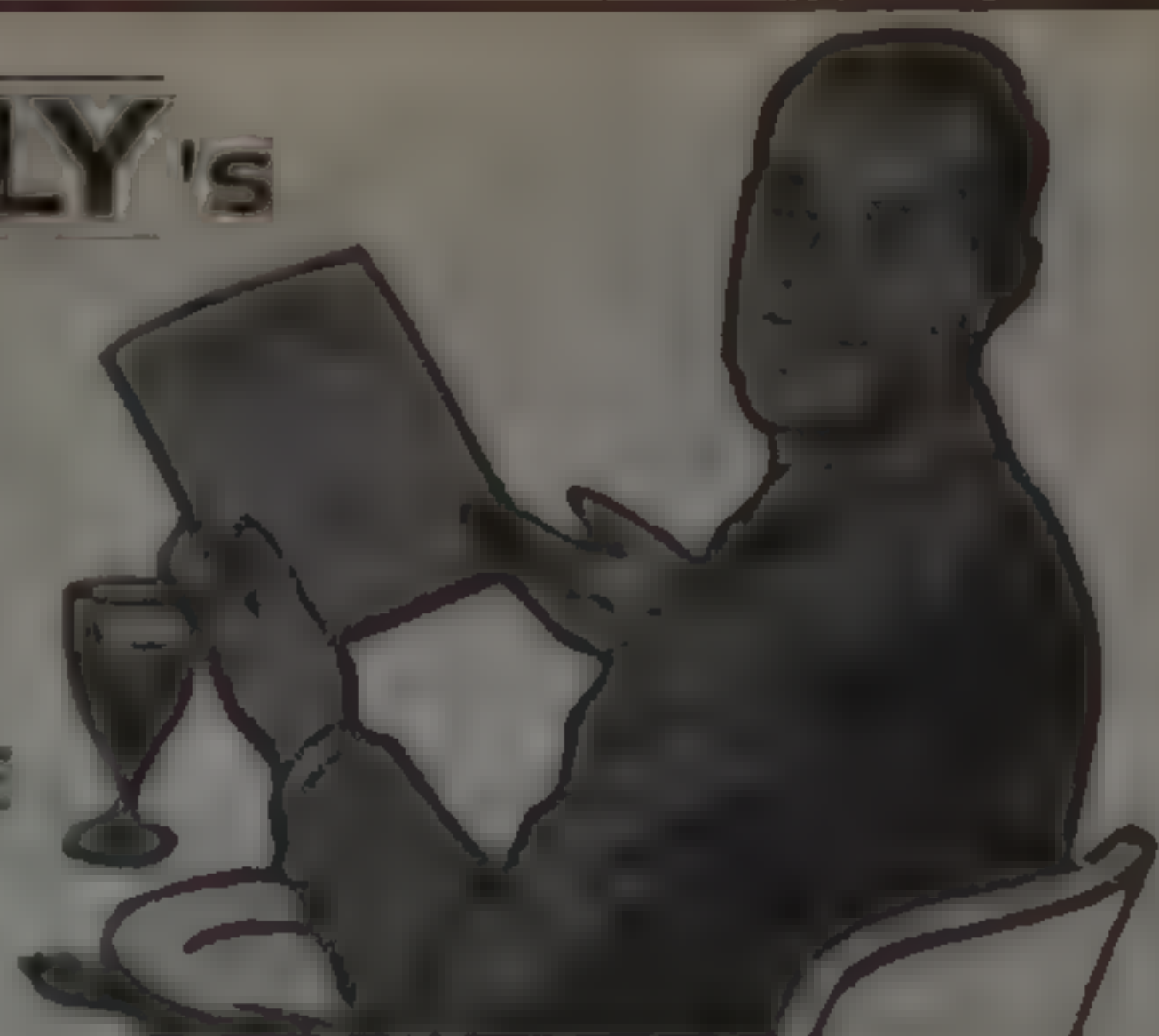
VANCOUVER CONCERTS

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Rocket 88

CJSR Fund Drive
needs your help to
maintain its trajectory

By VUE STAFF

Is money burning a hole in your pocket? Wish you could make a difference? Maybe you could get your act together and help out those fine ladies and gentlemen at CJSR.

The worthy independent radio station is once pleading on the airwaves for your generosity, trawling for donations during their annual Fund Drive. Until Sunday, October 6, the station will be collecting pledges from listeners with hopes of meeting this year's goal of \$100,000.

Unlike commercial radio stations, CJSR is run almost entirely by volunteers, with a small paid staff to handle the day-to-day business. While the organization is able to raise its own revenue through advertising and other fundraising activities, the Fund Drive has become the operation's primary source of funds to pay for everything from pens to computers. By relying on its listener base, the station is able to broadcast a wide variety of programmes without fear of commercial interference or bias.

To set this year's drive apart from previous endeavors, station volunteer Jeff Papineau spearheaded

the *You Turn Us On* CD, which features songs from 20 local bands and is given out with paid donations of \$25 or more.

During Fund Drive, volunteers have consistently made an effort to produce ambitious and unique events around their programmes to demonstrate how vital CJSR has become to the community. For instance, *Soul Shakedown Party*'s Michael Sleeper presented a special show at New City Likwid Lounge last Friday, *Live Injection*, that raised \$700, with entertainment provided by local ska group the Operators.

A more dramatic choice was made by those involved with the current events programme *Youth Menace*. The volunteers produced a

radio

special limited-edition CD. The disc is a montage of pieces from the

show highlighting 15 children in care who tell their stories of abuse, abandonment and survival. According to the show's producers, the disc is an accurate portrayal of children in care amidst the slash-and-burn cutbacks of recent years. Copies of the disc have also been sent to the prime minister, the premier and other figures associated with the decision-making process concerning youth at risk. The disc will be featured on Thursday (October 3) at 5 p.m.

As of press time Wednesday, the station had managed to raise \$53,843. Is your dollar in there yet? ☺

SAT. OCT 5

MAMMOTH

PLUS

BLACKEN

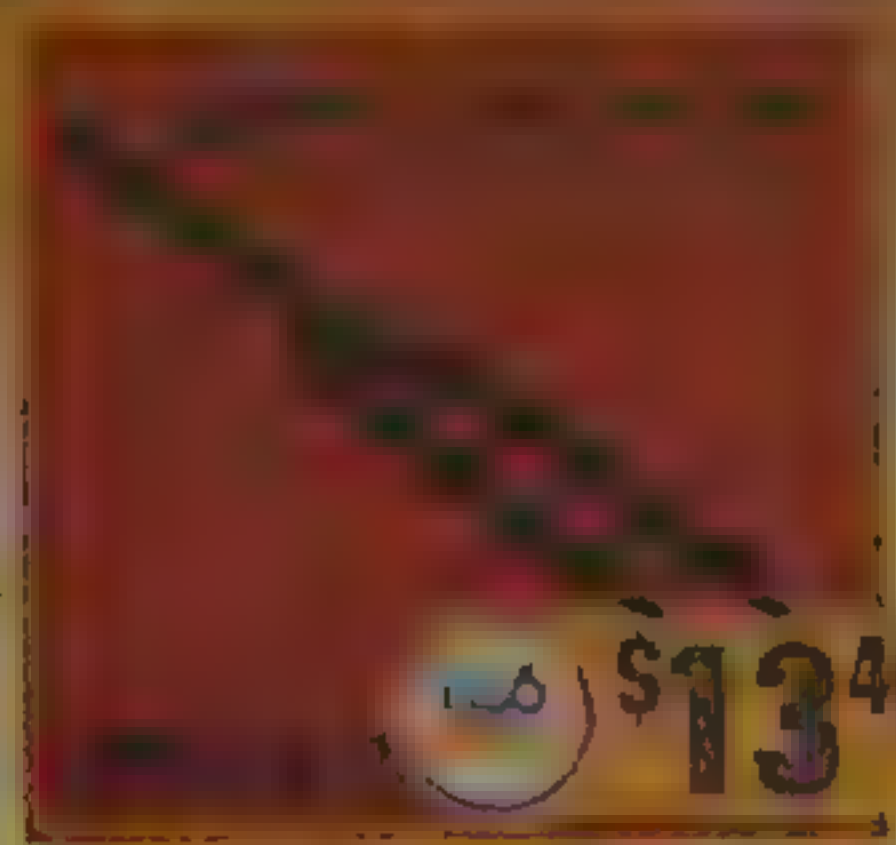
MUSIC THAT'S OUT OF THIS UNIVERSE!



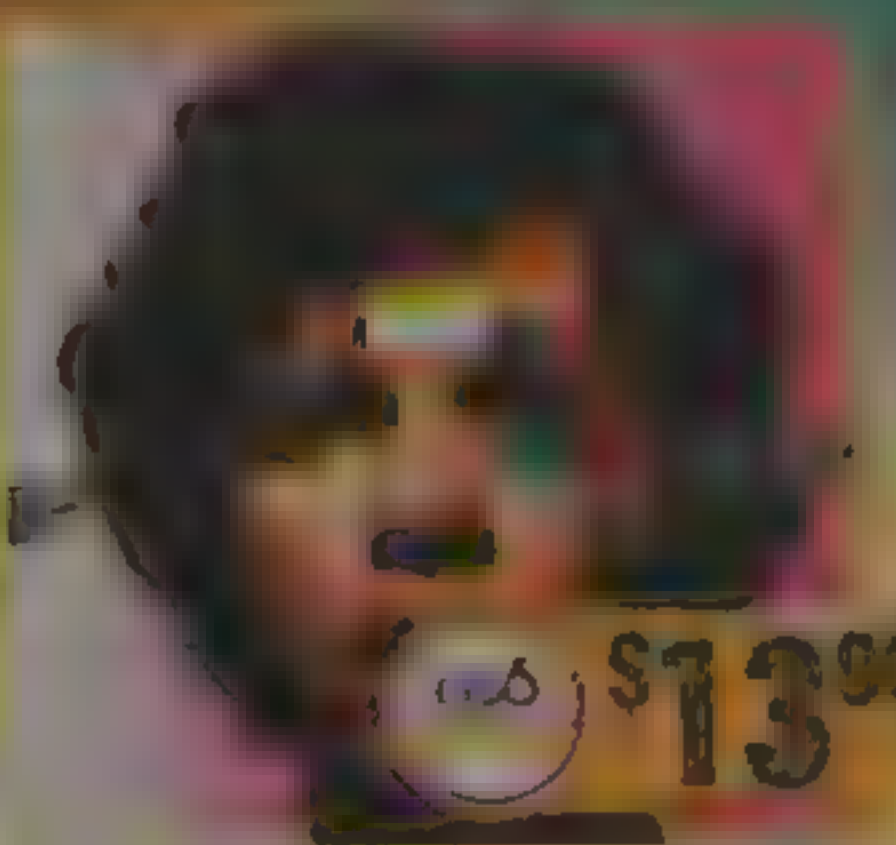
NEW RELEASES



DIANA KRALL *Live In Paris*



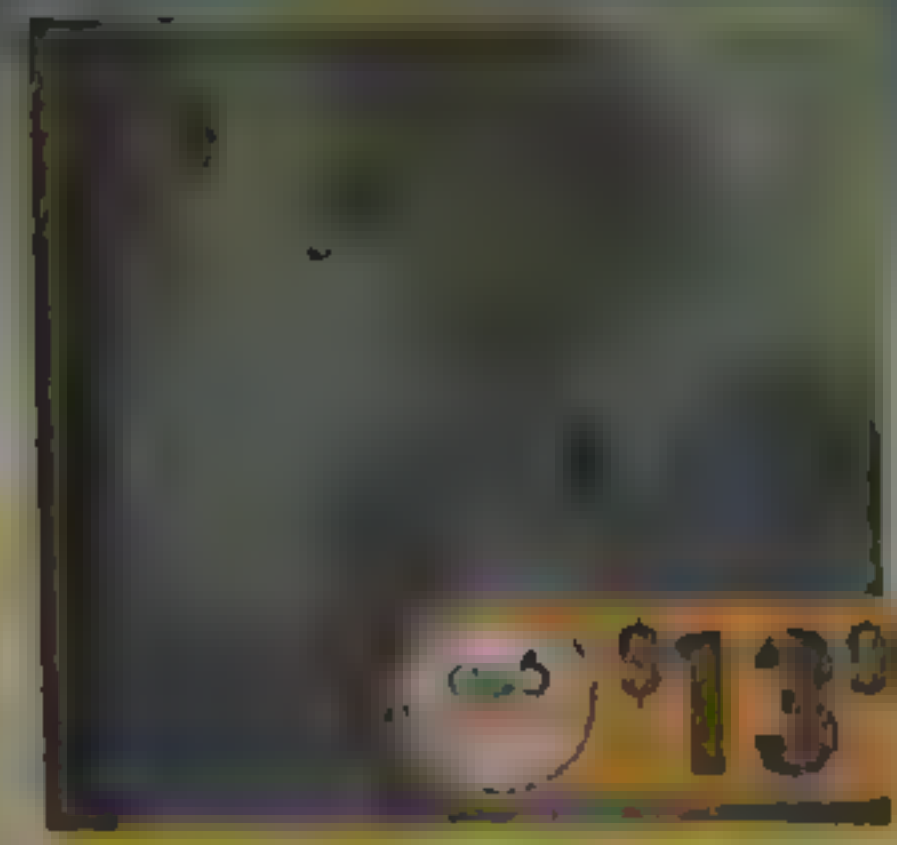
QUEENS OF THE STONE AGE *Lullabies to Crush*



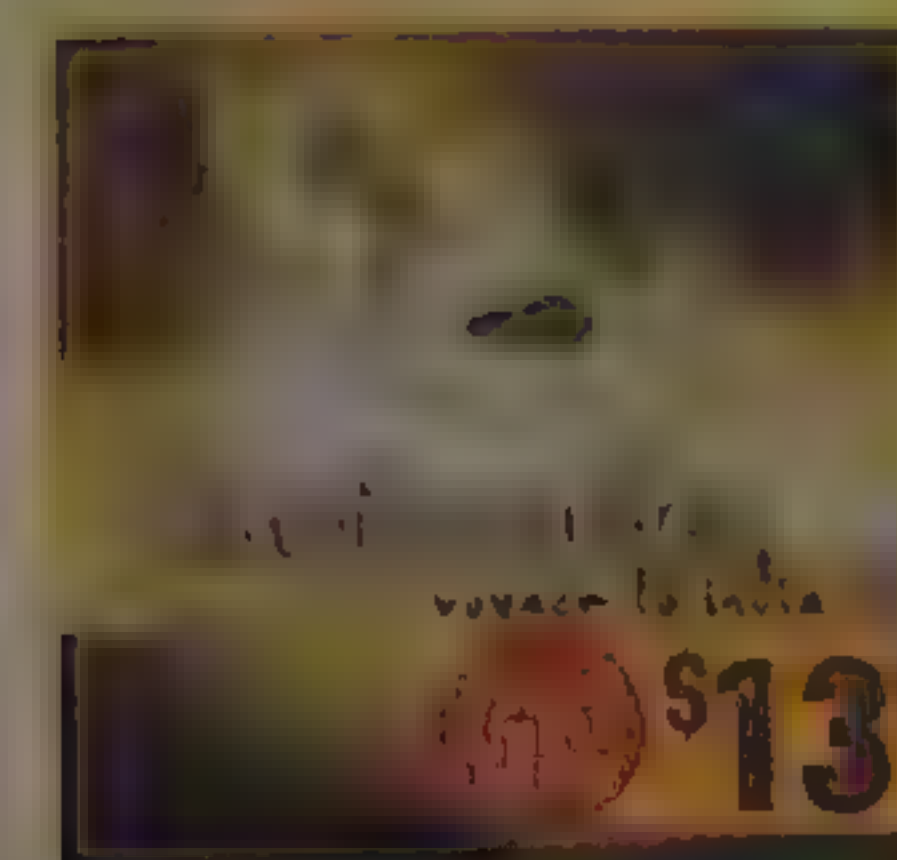
BECK *Sea of Cortez*



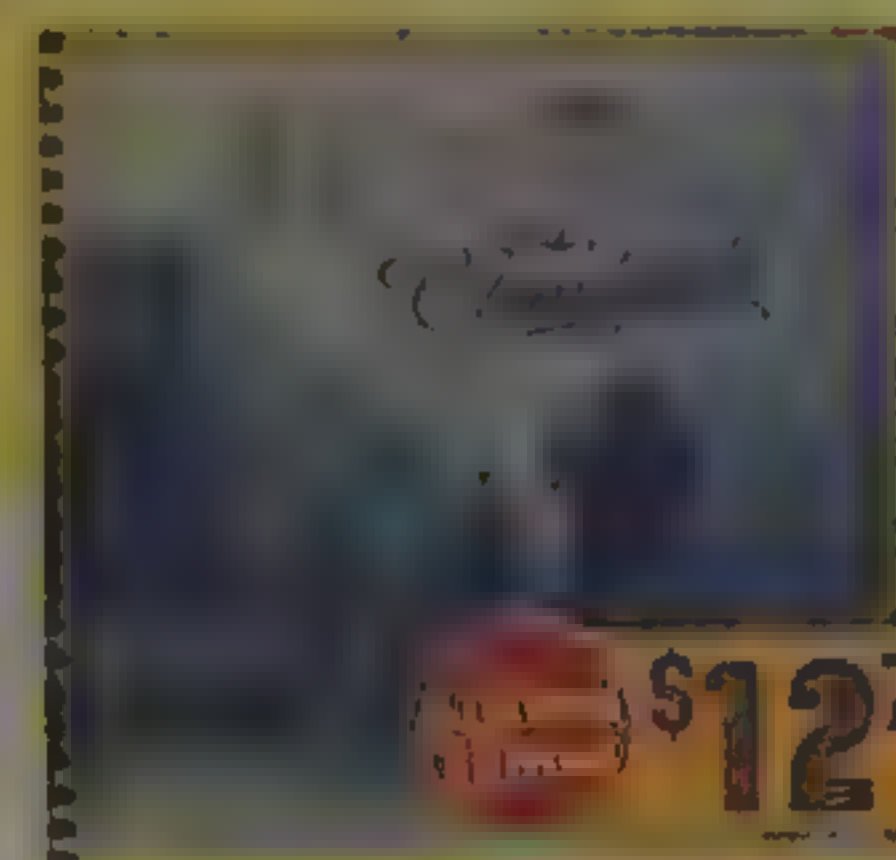
THEORY OF A DEADMAN *The Great Escape*



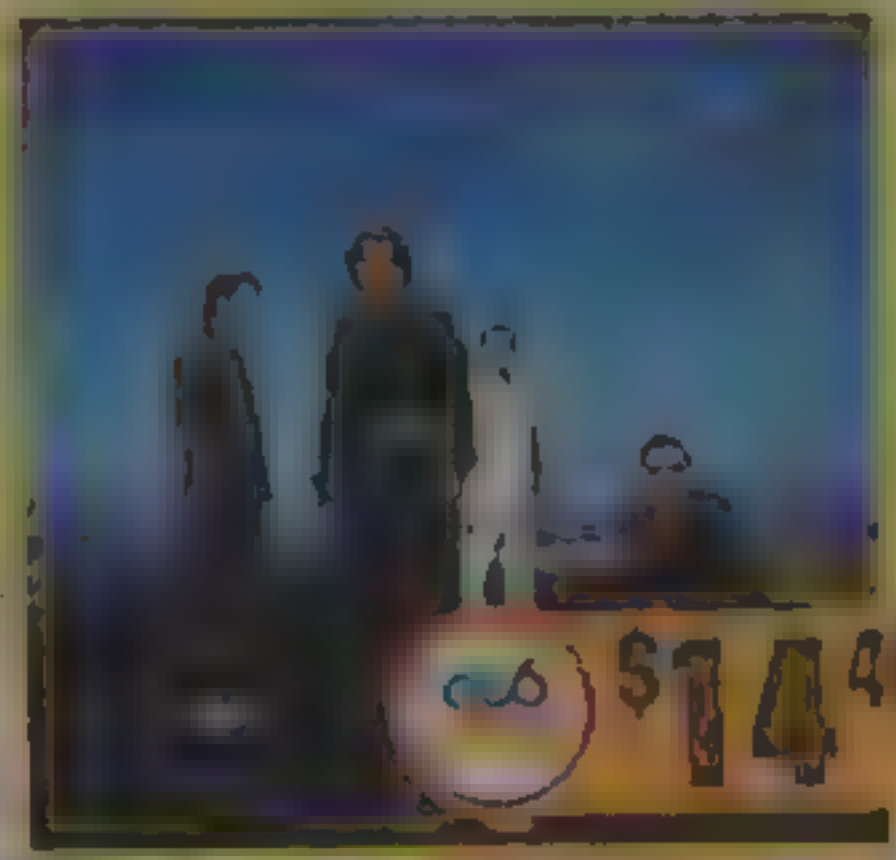
PETER GABRIEL *Up the Sun*



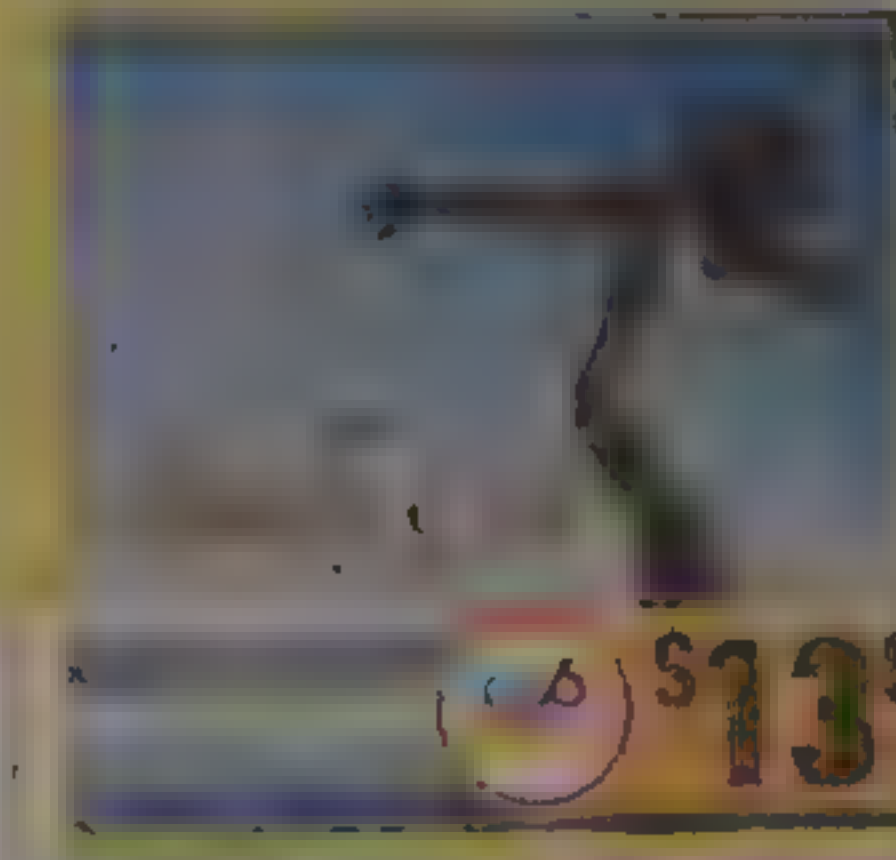
INDIA.ARIE *Voyage to India*



LIFEHOUSE *Sally Green*



CRANBERRIES *In the End*



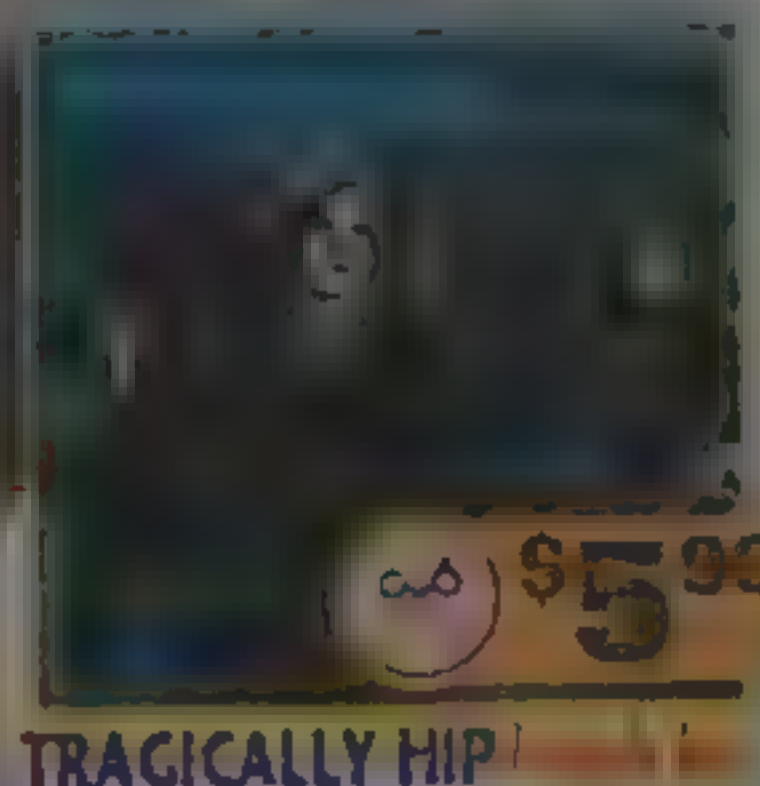
NATALIE COLE *The Other Side*



XXX *The Art of the Steal*



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COMMITMENTS
 ■ Soundtrack

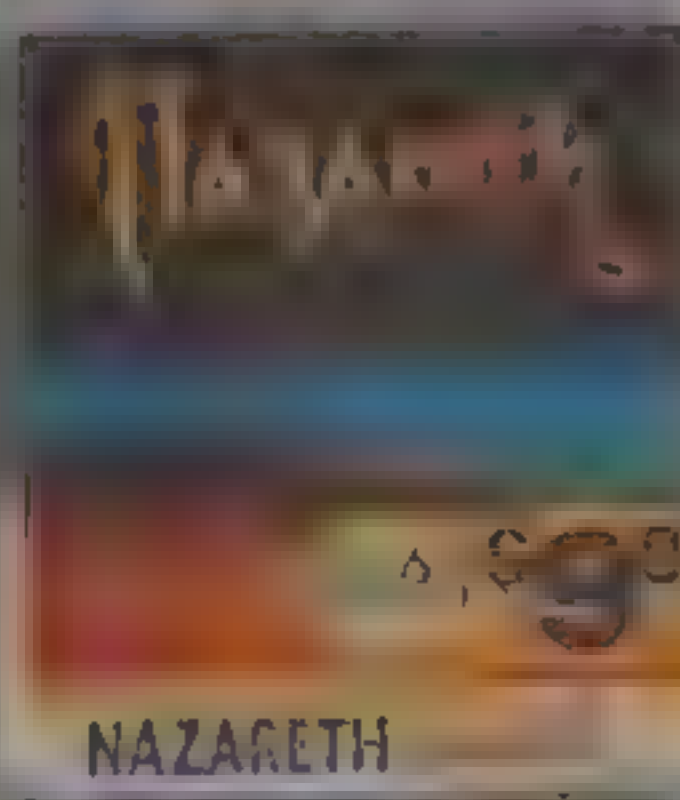
- DEREK & THE DOMINOS**
 ■ Layla
NEIL DIAMOND
 ■ 20 Golden Greats
DIRE STRAITS
 ■ Brothers In Arms
NICK DRAKE
 ■ Way To Blue: An Introduction
FROSH-THE-MULLET YEARS
 ■ Various Artists

- MARVIN GAYE**
 ■ What's Going On
STAN GETZ
 ■ Getz For Lovers
MATTHEW GOOD
 ■ Last Of The Ghetto Astronauts
GUNS N' ROSES
 ■ Appetite For Destruction
SARAH HARMER
 ■ You Were Here
ETTA JAMES
 ■ Her Best Vol. 1

- LIVE**
 ■ Throwing Copper
VAN MORRISON
 ■ Tupelo Honey
NIRVANA
 ■ In Utero
CHARLIE PARKER
 ■ Ken Burns Jazz
TOM PETTY
 ■ Full Moon Fever
POLICE
 ■ Synchronicity

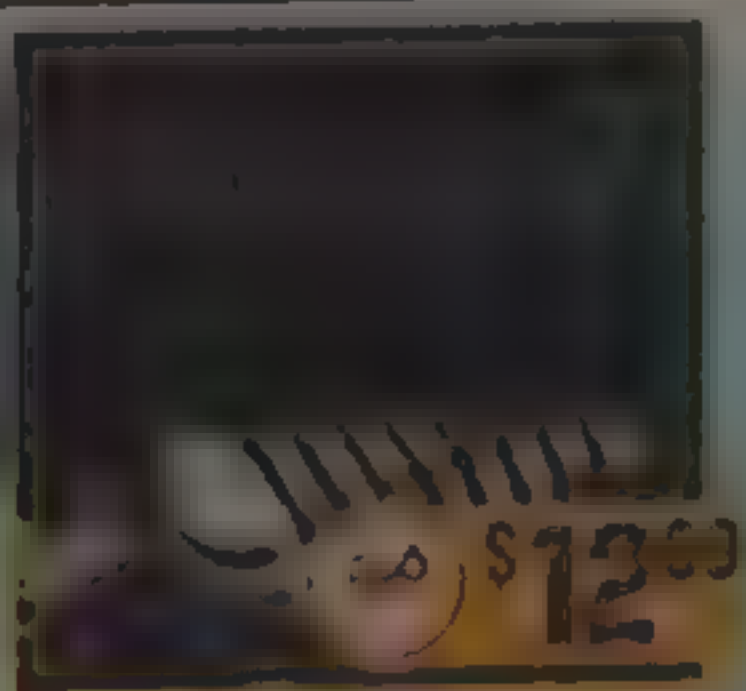
- RESERVOIR DOGS**
 ■ Soundtrack
CAT STEVENS
 ■ Greatest Hits
SUBLIME
 ■ 40 Oz. To Freedom
 ■ Robbin' The Hood
SUPERTRAMP
 ■ Breakfast In America
TRAGICALLY HIP
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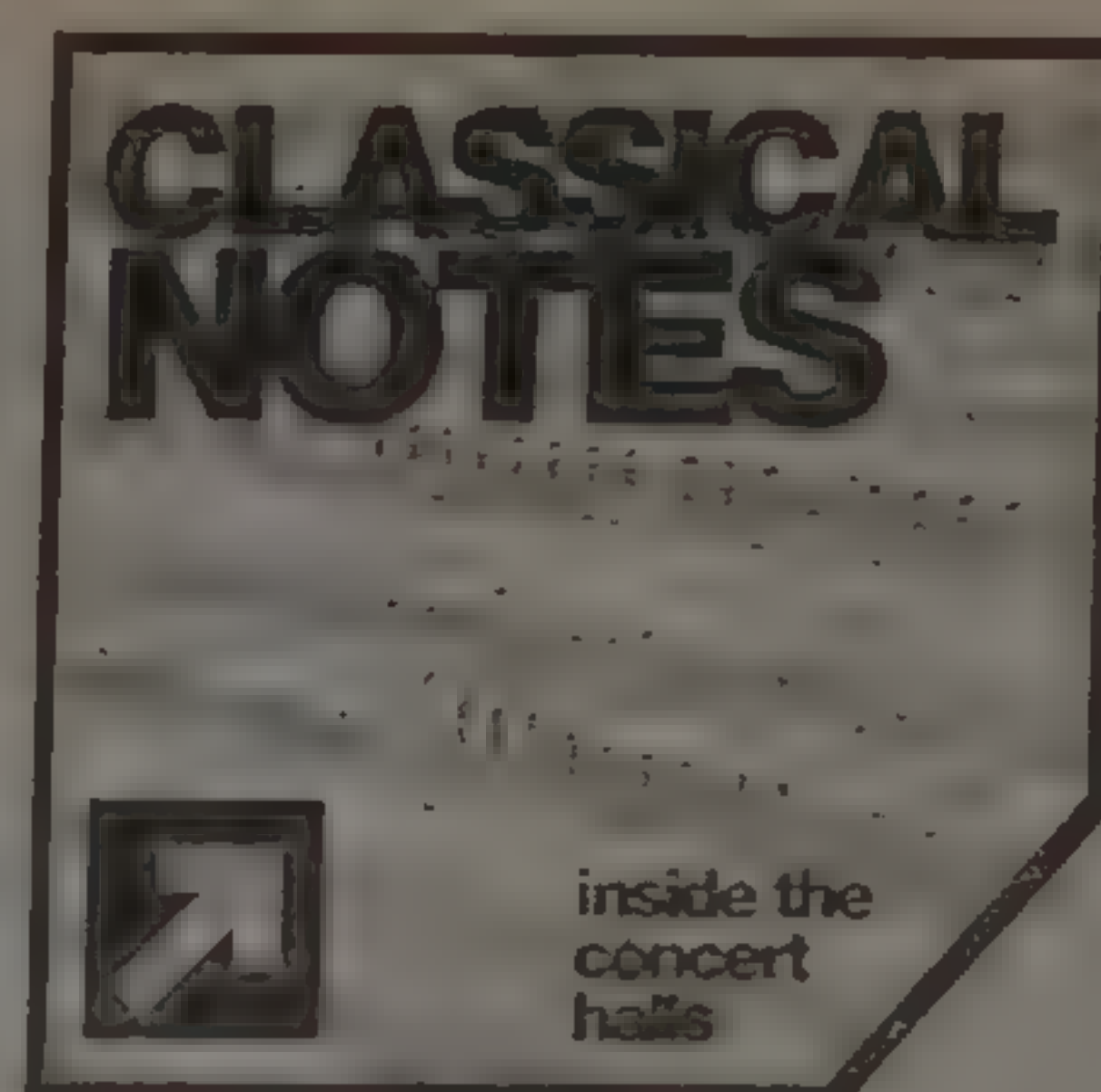
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By ALLISON KYDD

Delayed in the parlour

"Watch your step," said the voice and the door closed behind me. Though the room was pitch black, there was little choice but to proceed. Somewhere above me were the viewing windows, so there must be stairs. I inched forward, hands searching for something solid, finally touched handrails, stumbled up three or four steps, turned toward the only source of light, the windows, found chair backs with seats to match and became aware of the music floating over me.

I guessed it was Richard Nance's *Mass for a New Millennium*—the words were Latin after all, not Hebrew as promised for both Glick and Bernstein. It was vaguely reminiscent of something, but with a contemporary edge. I later discovered I had stumbled in during the Sanctus. The Benedictus followed, with soloists Janet Smith and Trent Worthington. Voices—including that of Lidia Khaner's

oboe solo—melody, ethereal sound of harp and organ conspired, and I was in tears as I sat there in the dark. I had not expected that, or expected it to be so beautiful.

By rights I should have missed the first half of the Pro Coro Canada concert completely. I was late to the Winspear Centre because I couldn't tear myself away from sopranos Phyllis Knox and Judith Richardson's recital of parlour songs at Holy Trinity Anglican Church—yes, call me greedy. It was such a brilliant idea, for in one chapter of *Anne of Green Gables*, Anne is transported by a concert of songs and recitations at the White Sands Hotel. On Sunday, September 29, Knox had arranged sets of songs by theme, each introduced by dapper Howard Saunders reading excerpts from Lucy Maud Montgomery's writing. Richardson also played her part, wearing a Gibson Girl hairdo and a heirloom gown for the occasion. Donna Noton's sensitive piano accompaniment enhanced the singers' warbles and trills—there were several songs about birds—and she delighted the audience with Stephen Foster's lively "Soiree Polka."

If some of the readings could have been more vigorous, less "gentlemanly," Saunders's tone was perfect for the ghost story "The Dream-Child." Both singers also seemed more comfortable as the program progressed. The humorous set worked very well, as did Richardson's a cappella "The Singer" by Michael Head and Knox's dramatic "Lord Randal" by Sir Cyril Scott. There was no Purcell and no "Flow Gently, Sweet Afton" as first advertised, though lots

of Foster, Handel, Mendelssohn/Baker and MacNutt/H. E. Foster.

There are endless possibilities for readings with classical music. On Friday, October 4, a concert called "Instruments for Peace" at McDougall United Church, includes Saint-Saëns's *Carnival of the Animals* for two pianos, movements interspersed with nonsense poems by Ogden Nash. The concert, held on St. Francis Day, features the Cantemus Canada Intermediate Children's Choir, directed by Troy Lamoureux. In the first half is another novelty number: *Mathematical Zoo*, by Walter Pinson.

Also on Friday is the Piano Plus Series at All Saints Anglican Cathedral—how I love churches as concert venues—with British soprano Lesley-Jane Rogers, soprano Judith Richardson and pianist Jeremy Spurgeon. Richardson, who was in very good voice on Sunday, is a bit dazzled by the fact her two concerts were so close together, but delighted to sing with Rogers. The program for the 8 p.m. concert includes Handel cantatas, Pergolesi *Salve Regina*, John Blow, Mendelssohn and Brahms. Rogers appears again at All Saints the following day for a 10 a.m. master class.

Saturday is also opening night for Edmonton Opera's season and its double feature: *Cavalleria Rusticana* and *I Pagliacci*. The stories are rich in passion and betrayed innocence, perfect fare for opera, and feature baritone Gaetan Laperriere, David Corman in double roles, soprano Christiane Riel and Melanie Sonnenberg. Other performances follow on Tuesday and Thursday.

On Sunday, October 6, Pianist Alexandra Munn, mezzo-soprano Michelle Milenkovic and baritone Timothy Anderson come together at 3 p.m. for "The Harvest of the Muses," a faculty recital at Muttart Hall. According to Anderson, the harvest is one that includes poetry, theatre and Broadway. Should be a hit!

But I left you in the viewing room at the Winspear—more a reward than punishment for being late, by the way. I found my seat and a program before the second half, so I could identify Srul Irving Glick's haunting Hebrew *Mizmor l'David (The Lord Is My Shepherd)* and *What I Have Learned Is This*, which opens with that fabulous phrase "That it is good and proper for women and men to eat and drink and enjoy themselves in return for their labours." In Leonard Bernstein's *Chichester Psalms*, it was wonderful to have a child soloist (Daniel Thielmann) who had stage presence and could be heard. Other fine soloists were soprano Catherine Kubash, alto Jo-Anne Bacon, tenor John Huck and bass Ryan Sigurdson. ☺

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Gallic imagery



Dimitri From Paris
s house music's
Playboy of the
Western world

BY DAVE JOHNSTON

It started as a joke. Dimitri From Paris used to be just Dimitri, Turkish-born and raised in France. By the mid-1990s, he was an experienced producer, remixer and DJ of Gallic house music, influenced heavily by the hedonistic vibe of disco and funky soul. He soundtracked fashion shows for Chanel, Gaultier and Yves St. Laurent. He had worked on material by Björk and Quincy Jones. By 1998, he had an album ready, called *Sacrebleu*. But who would want it? After all, he was French.

When you can't fight them, you join them. "At the time, French electronic music was not only unknown, but a lot of people thought it was crap," Dimitri recalls with a laugh. "We had to hide ourselves behind other names and pretend we were English. So I figured that I should take the piss and make the music Frencher than it was. I wanted to create this idea of an American guy pretending he was French, and a lot of people took it as a first-degree thing, and figured that it was so French! It was like Inspector Clouseau-style French. And it stuck to me after that and I became Dimitri From Paris, the French ambassador of music! But I was the ambassador from Ferrero Rocher commercials—kinda stupid and cheeky and nothing too serious."

Bunny for nothing

Like his contemporaries Daft Punk and Bob Sinclair, Dimitri From Paris revels in kitsch. His highly stylized take on house music, championed through the legendary Respect Is Burning traveling parties based out of Paris, has won him legions of fans around the globe. That reputation for creating a swanky night out on the town has recently been enhanced by his two mixed compilations produced for *Playboy* magazine. *A Night at the Playboy Mansion* and *After the Playboy Mansion* are both sultry, sexy affairs that recall a cosmopolitan, jet-setting era when sensuality was styl-

and beautiful friends. Eager to make the occasion special, Dimitri and his friends in Respect hit upon the idea of releasing a special mixed CD. To their surprise, the magazine offered the artwork and use of the bunny head logo for free. "We didn't think it would go anywhere," Dimitri says of the CDs. "We thought our music would be too underground and not pop enough for most people to be interested. *Playboy* didn't think it would cross over either, so they didn't ask for any money. They would only ask for money if we sold 100,000 copies. No one thought we would sell that many, and it ended up doing more than double that. It was a very friendly arrangement, and it was a big surprise because we thought *Playboy* was this huge corporate brand and everything was going to be hard."

Honourable mansion

Compiling the two discs was a labour of love, in the most artistic sense. Dimitri pulled from his huge catalog of classic tunes as well as contemporary numbers from both sides of the Atlantic. "It was very natural," he says. "I didn't have to think too far. To me, *Playboy* was all about the kind of music I was already playing. That's probably one of the keys to its success, because it was very sincere. It wasn't like *Playboy* called up a bunch of DJs to help rejuvenate their brand. They probably had that idea, but they came across a bunch of guys who were already thinking of doing something good with the image."

With a name internationally associated with classic, if cheeky, house music for lovers, Dimitri shouldn't have any problems convincing anyone to listen to his upcoming album of original material. *Sacrebleu* was made with a laugh in mind, and even that joke was taken seriously. Maybe it will be different this time. "I think the second album will be going another route. The music might be the same, but the presentation will be different. I don't want to be stuck as the eternal Clouseau of French house." ☐

Dimitri From Paris
Halo • Wed, Oct 9

ish and untouched by the vulgarity of the modern world of *Maxim*.

Hooking up with *Playboy* was a dream meeting, Dimitri recalls, that started in Miami three years ago during the Winter Music Conference. As he remembers it, Respect was planning to hold a party at a club that was being sponsored by the infamous men's magazine, which inevitably led to a meeting. "We wanted the rabbit head logo on our flyers," Dimitri

[preview] house

chortles. "Some people back in France were using to use it on flyers—the '70s kitsch of *Playboy* was already infiltrating the clubs in Paris at the time, and it would be so much better to have it associated officially with what we were doing. When we arrived in Miami, we met some reps from *Playboy* and we talked about the image of *Playboy*, and they were quite surprised because it was so different from the image most North Americans had, which was a magazine with a bunch of naked babes in it."

Respect was invited to hold a party at the Playboy Mansion, the iconic playground of magazine founder Hugh Hefner and his rich

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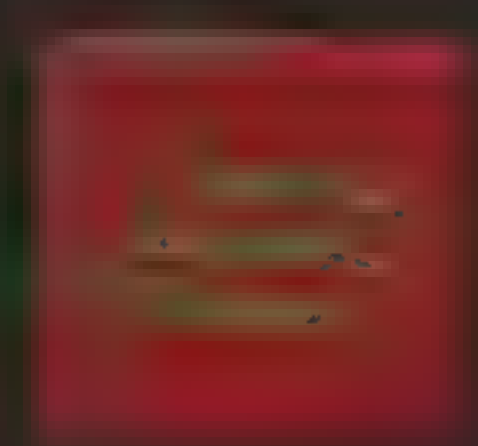
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AS SEEN BY



du Maurier ARTS

OT THE LIVES

By CAM HAYDEN

(Bo Diddley) while playing on an amateur radio show. "I liked the sound of that guitar and washtub," Williams recalls, "and so I went backstage. We're playing together and I asked him if I got a guitar, would he teach me how to play it? That next week I got a guitar, he taught me how to tune it and there we were, two guitars and a washtub, playing on the street corner."

The year was 1951. The following year, Billy Boy Arnold started blowing harp with the trio, and before the end of the decade Williams had played second guitar for Elmore James and Memphis Minnie; he then became bandleader for Howlin' Wolf and after that, for Memphis Slim. During that same period he recorded with a host of Chicago aces including Jimmy Witherspoon, Floyd Dixon, Jimmy Rogers, Willie Dixon, Otis Rush and even one of his major influences, B.B. King.

The '60s were not particularly kind to a lot of blues players from the '50s, however, and Williams, like many of them, hung up his axe to find a more reliable way of paying the bills. He went back to school, learned electronics and began a 26-year career as an engineer with the Xerox Corporation that ended with his early retirement in 1994.

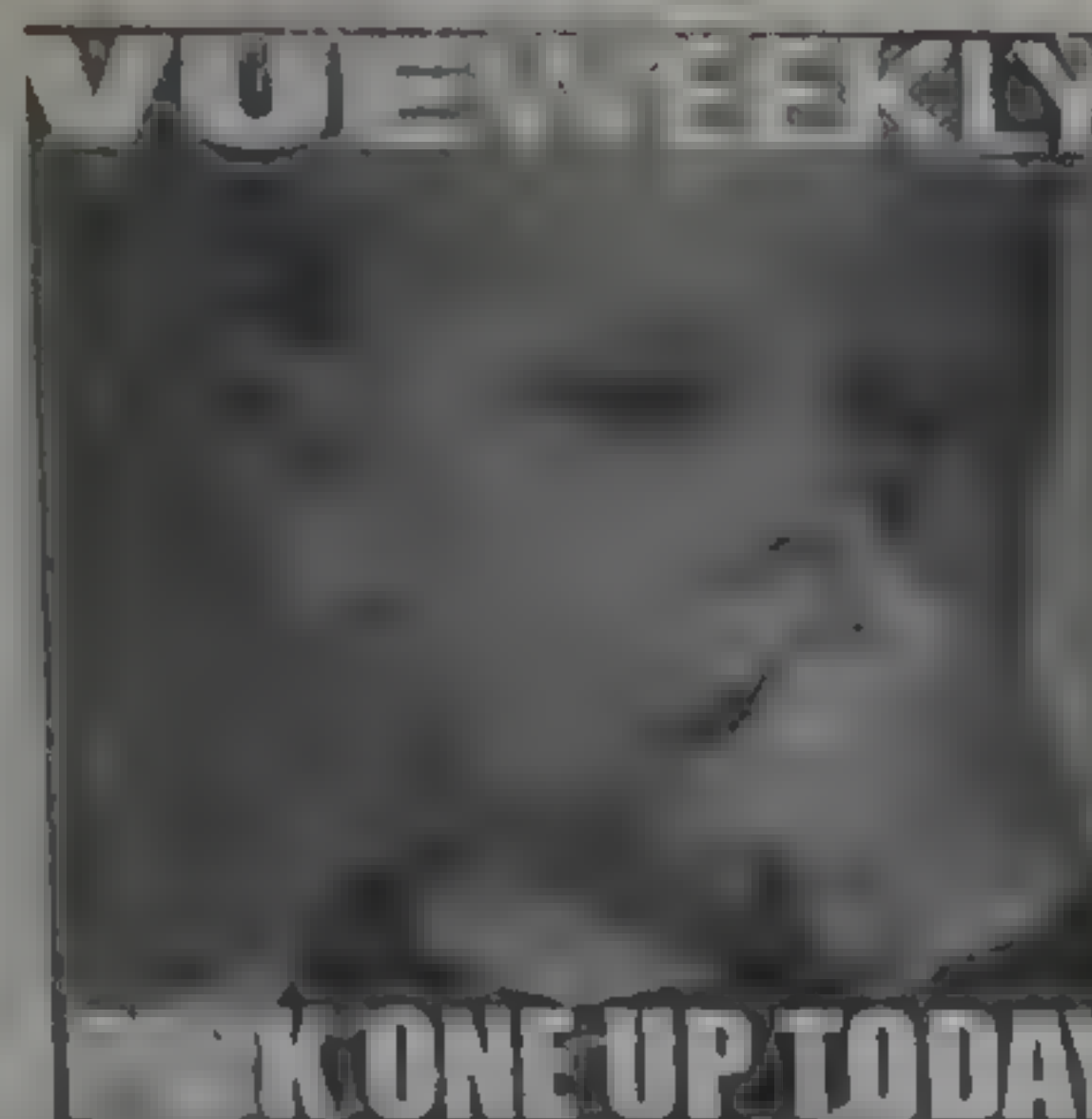
Williams began considering a return to music in 2000 after attending a tribute to his old friend, Robert Lockwood Jr. He picked up his guitar again and realized he hadn't lost it. Soon after, he was playing a club date with his old friend Billy Boy Arnold. In short order he put together a band and has diligently worked major festivals across Europe and North America. Last year saw the release of his incredible *Return of a Legend* disc on Evidence Records, which found him

working with Arnold and a new generation of players that included Tinsley Ellis, Ronnie Baker Brooks, Sean Costello and Rusty Zinn. For his performance at the Yardbird this weekend, Williams will be joined by a local band comprised of guitarist Jim Guiboche, pianist Graham Guest, saxophonists Dave Babcock and Ken Hoffman and the rhythm section of Jeff Smook and Grant Stovel.

Finally, a tip of the hat is due to some players on the local scene who were winners at Prairie Music Awards last Sunday night in Winnipeg. Holger

Peterson's Stony Plain Records took the award for Best Independent Record Company, Peter North took the trophy as Best Media Person and Barry Allen's Homestead Recorders walked away with Best Recording Studio. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.



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By DAVID STONE

Primal Scream

With the fallout over the recent Nexus Gathering still drifting through the air, it's a relief to know that there's still some hope for the electronic music scene in Edmonton around the corner.

United Productions probably has the biggest event on the calendar with **Scream 2** on Saturday, October 26. The official word is that the venue for the lavish party will be Red's, and the entire space will be utilized all night long. That means four rooms of diverse entertainment, each with a special headliner to satisfy the purists. Tranceheads should be ecstatic with a special DJ set by pioneering producer BT, house fans will get a healthy dose of Chicago legend Angel Alanis, while the drum 'n' bass massive will lift their lighters for British don Kenny Ken. Add to that a roster of excellent local talent and a stellar track record that includes recent locals gigs by Sander Kleinen-

berg and Armin Van Buuren, and Scream 2 shows every sign of living up to its potential.

Last year's original Scream party at Polish Hall was a complete sellout, and could easily went down in the books as the event of the year. Early birds are already sold out, but you can nab a \$33 ticket (plus service charge) at DV8 Records, Foosh, Colourblind, Underground WEM and Sunkissed Tanning Salon in Edmonton, or at Famous Skateboards in St. Albert. For more up-to-date info on the party, check out www.unitedproductions.ca.

Over at the Rev Cabaret/Lush Nightclub, October is beginning to look very busy, starting with **Funkshön** this Friday. With three rooms presenting the finest in local DJ talent, not to mention a wide assortment of stunning visual art, this art party is certainly going to be more than just an intellectual affair, but a right proper rump-shaker. Doors open at 8 p.m., and a portion of the proceeds will be donated to the Youth Emergency Shelter. Advance tickets are \$9 and are still available at the Rev, Foosh, Blackbyrd, Listen, Mars & Venus, Click Here Café, Naked Cyber Café, GMCC Students' Association and Networks New Media Café. Otherwise, it's \$12 at the door.

On Saturday, the club will present a special encore performance by Toronto's drum 'n' bass team **Freaky Flow** and **MC Flipside**. Since they were last here, the duo have been to the Far East and back, including a jaunt through Japan during the World Cup, switched book-

ing agents, hooked up with trust-thedj.com, parted ways with Mod-robes and enjoyed steady sales of the *Keep It Live* mixed CD on Moonshine. Busy boys, they are. Get your advance tickets at the usual places, and bring your ass for massive dub-plate action.

On Monday, Halo Lounge and Gold Club Series present French disco house beast **Dimitri From Paris**, who is touring in support of his ultra-sexy compilation *After the Playboy Mansion*. Joining him will be Felix and Gani, the masters behind Toronto's leading house night Milk. Doors open at 9 p.m., and tickets are \$15 at the door.

Then the following Friday, October 11, Toronto's killer live house trio, **The New Deal**, make their return to the Rev stage. They've been on a manic tour through North America, banking up some reserves to invest in their new studio back home in the T dot O. They've also been hard at work recording material for a new album that will reveal a very different side of the group, including guitars, vocalists and

an arsenal of new sounds. They're currently riding high on a new double-disc available through the website, thenewdeal.ca, that captures two triumphant performances in New York City. Grab your advance tickets DV8, Colourblind and Foosh for \$20 plus service charge..

And if you've got any energy left, get in your car and motor down to Calgary the next day for **Earthdance 2002** at the Warehouse. The New Deal will join U.K. hard house maestro and Nukleuz Records founder Ed Re at the top of a bill that features much of Cowtown's finest.

Finally, the lads behind the Monday institution Local Motion have started up a new Thursday night at the Back Room Vodka Bar. Cleverly titled **I Can't Believe It's Not Friday**, the night features resident DJ Waterboy and a host of regular guests spinning house and progressive for your lounging needs. There's the new Wednesday night at Majestik, **I Love Techno**, presented by Foosh's Rob Tryptomene. That's it—I'm spent. ☺

CLUB WEEKLY

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI: Heaven and Hell Night • SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: Deja Vu, house with Khadija Jetha, Johnny Five and guest DJs • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • FRI-SAT: top 40 dance, R&B and hip hop

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, and guests • OCT 4: DLP Sound Crew (AL-V, Wayne B) (Calgary) • SUN: Ladies Night, with Invinceable, MC J-Money and guests

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Al Wayne B and guests

ELEPHANT AND CASTLE ON WHYTE—10310-82 Ave, ph. 439-4545 • TUE: Method, breaks, hip-house with DJ Headspin

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amedeo, Remo Williams and guests

LUSH/THE REV—10030-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet-progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive with residents David Stone and Derkin with guests—OCT 4: Funkshön; Velvet: The Trauma Room, drum 'n' bass with residents Degree, Phatcat, Skoolee and guests • SAT OCT. 5: Freaky Flow, w/ MC Flipside (Toronto)

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: House with residents Tripswitch Sweetz, Kristoff and guests • FRI: Slammin', hard house and trance with Charlie Mayhem, Crunchee and guests • SAT: house with Kristoff, Anthony Donohue, Derkin and guests

NEW CITY COMPOUND—10167-112 St., 413-4578 • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • SUN: Chocolate Sundaes, house with Remo, Cool Hand Luc and guests

PURE—10551-82 Avenue, 995-PURE • TUES Pure Opulence, house with residents Yvo Del-Canto and Richard Delamar, with guests • WED: Live Cargo, live electronic music with DJ Special Agent K and guests • THU: Cold & Jaded, industrial and hardcore with The Biomechanic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon, eclectic dance music

THE ROOST—10345-104 St. • TUES: Upstairs Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

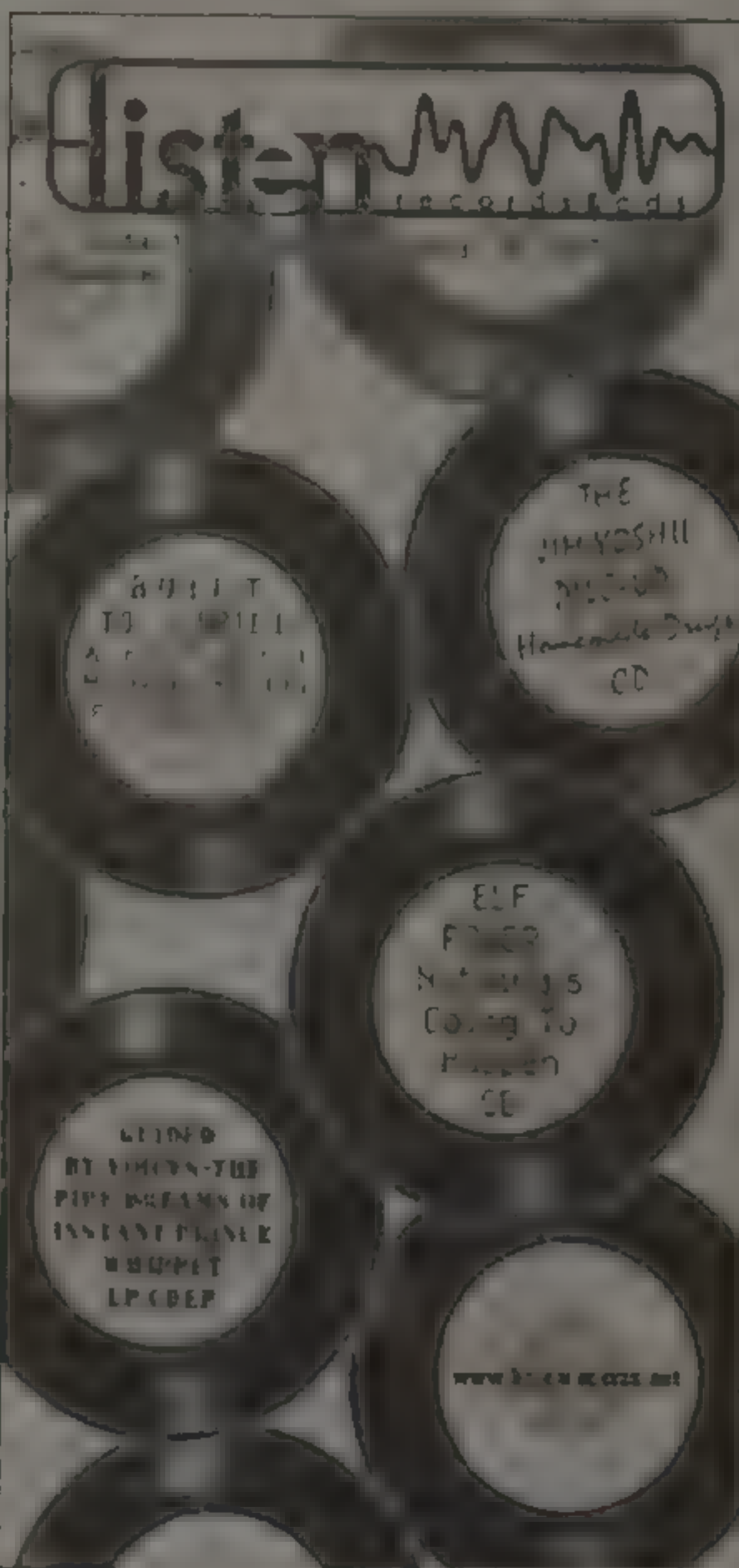
SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

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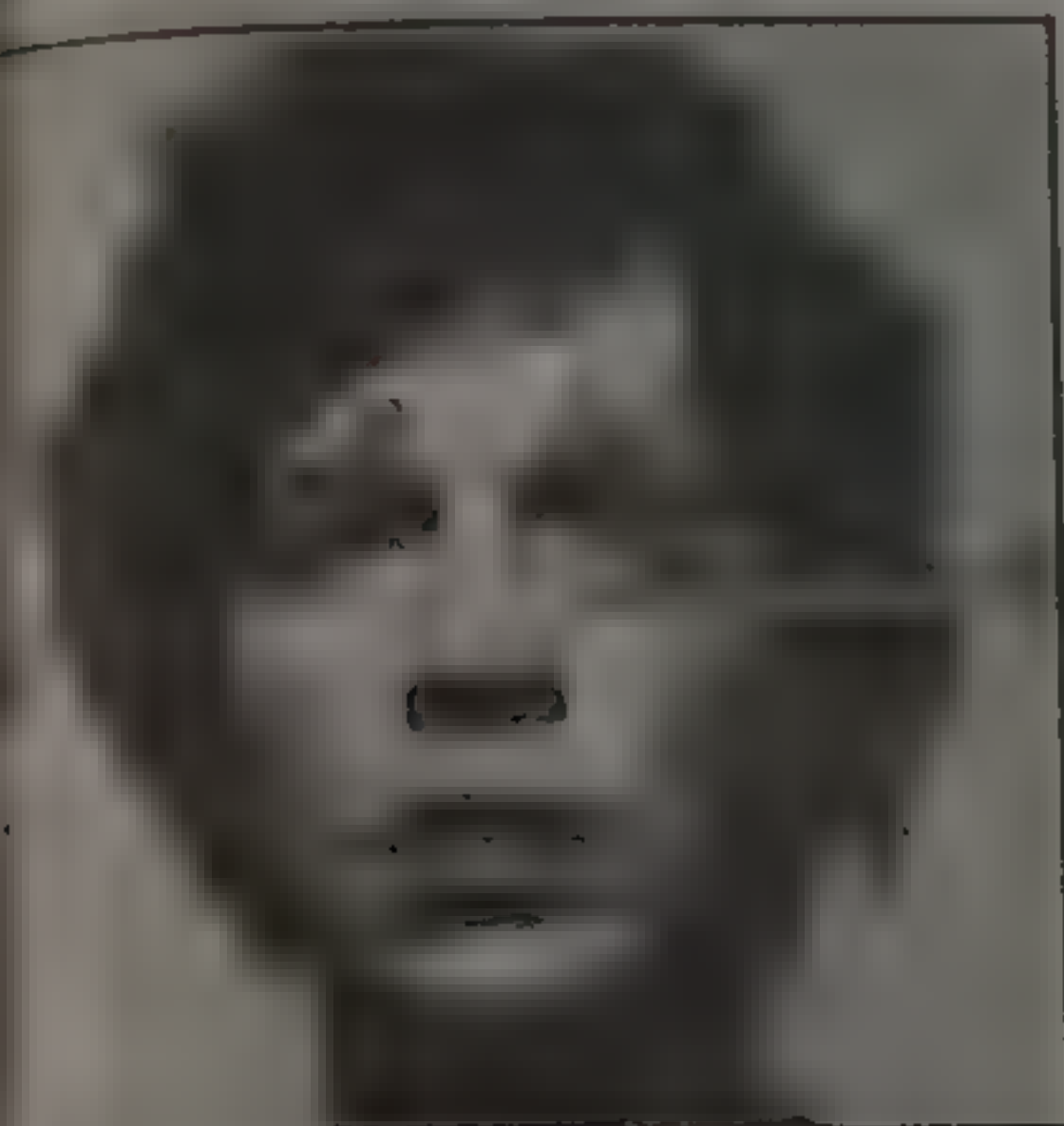
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NEW SOUNDS



BECK SEA CHANGE (Geffen)

Supposedly, Beck's *Sea Change* is an earnest, moody album, not a campy magfest like 1999's *Midnite Vultures*—and there's something oddly reassuring in the fact that Mr. Hansen's lyrics are as utterly incomprehensible as ever. "Jealous minds walk the line," he sings on "Sunday Sun," for instance, "and their faces jade the strain/stranded in infinity rooms," which I believe may be one of the few quadruple-mixed metaphors ever to have survived in captivity.

However, the *sound* of the songs on *Sea Change* is so evocative and so united that the damned thing makes perfect sense anyway. These are slow, atmospheric, gorgeously textured songs so potent and so intuitively melancholy they could cause terminal heartsickness even the perkier of Pollyannas. Hey, I don't pretend to understand precisely what Beck means when he says, "Deserts down below us/And storms up above/Like a stray dog gone defective/Like a paper tiger in the sun," but I know what he *means*. Know what I mean? ★★★★★ —PAUL MATWYCHUK

STEVE EARLE JERUSALEM (Artemis)

Neil Young responded to September 11 with "Let's Roll." Bruce Springsteen recorded *The Rising*. Nothing against either of them, but thankfully we've

now got Steve Earle's latest for a little balance. On the release before this one, he took on a reggae song; on *Jerusalem*, it's Arabic chanting. And the severity and sensitivity of the message he's sending to America is best characterized by "John Walker's Blues," a tale told by U.S.-born Taliban soldier John Walker Lindh. With a gruff Texan drawl, Earle sings about a boy "raised on MTV" who went looking for a "light out of the din" and found the word of Mohammed: "A shadu la ilaha illa Allah/There is no God but God." But more than say that Lindh was just fighting for what he believes, that Mohammed is just another man's Jesus, Earle goes further and tenderly fuses Arabic singing with southwestern country-blues to chilling effect.

Elsewhere, the grinding guitars and harmonica kick in. And along with that twang comes anger and bitterness. Plus the softer stuff, like his duet with Emmylou Harris, "I Remember You," about the missing that never goes away. Political but not preachy, Earle's not saying anything about America that hasn't been said already. But for an artist as established as Earle to sing "That every tower ever built tumbles/No matter how strong no matter how tall/Someday even great walls crumble/And every idol ever raised falls" is like Jean Chrétien dissing the U.S. but without all that greasy politicking. And much easier on the ears. ★★★★★ —DAN RUBINSTEIN

JAMES MCMURTRY SAINT MARY OF THE WOODS (SUGAR HILL) GUY CLARK THE DARK (SUGAR HILL)

Talk about the right pedigree for singing songs about urban isolation and rural decay, about being caught on the cusp of change and within its jaws at the same time. Texan James McMurtry, son of American novelist Larry McMurtry, made some noise a dozen years ago with his John Mellencamp-produced debut *Too Long in the Wasteland*. At the

helm of his sixth album, McMurtry the younger gives us a mature, reflective essay cutting deep and mercilessly into life on the dusty plains and the towns in between. Other than a couple of throw-away honky-tonk tracks and a handful of groaner lyrics ("Yes, I'm drunk/But damn you're ugly"), *Saint Mary* is honest and spry. McMurtry sings about rivers of concrete, stolen radios, bourbon and brothers trying to comprehend their parents' brawling. His delivery bounces from Steve Earle to Lou Reed, and the country rock soars to splendour in places: slide and steel guitars and organ add passion, the percussion is tight and plentiful, and the extras—an accordion here and a cowbell there—take it over the top. Or, sometimes, way down below.

Likewise, fellow Texan Guy Clark calls on mandolin, harmonica and violin flourishes (and harmonies from Gillian Welch) to drive his knife into the hearts of listeners. But mostly it's his gruff cigarettes-and-whisky voice and precise words that gives this legendary songwriter his essence. Whether he's singing about homelessness ("Betty sings a song that no one hears/As the wind begins to freeze her tears") or the S.O.B. who shot his dog (in "Queenie's Song"), it's clear why Clark is right up there with Larry McMurtry as one of his home state's definitive voices. **Both discs:** ★★★★★ —DAN RUBINSTEIN

KATHLEEN EDWARDS FAILER (MapleMusic)

Remember when every up-and-coming young female musician in North America sounded exactly like Alanis Morissette? Well, Kathleen Edwards doesn't. Oh, she more than likely *remembers* those dark days, but she doesn't sound like Alanis. Although she's more country than pop, Edwards definitely has an affinity for the strong Sarah Harmer vibe that permeates *Failer*, her debut full-length release. Not only does her voice practically echo some of Harmer's

phrasings and rough-yet-still-so-utterly-pleasant delivery, there's a rosy warmth to her songs (even if the material isn't so cheery) that Harmer would approve of. Considering that the two women have the same manager, Patrick Sambrook, these similarities shouldn't be surprising. But Edwards does have her own identity: it's the steel and slide guitar, the banjo and organ that give *Failer's* tales of boozin' and breakups a very real rootsy charm. And the electric guitar played throughout the album by fellow indie Canuck Jim Bryson—a rich, warm sound—helps draw us into her world, even with the derivative bells tingling. ★★★★★ —DAN RUBINSTEIN

KEEP YOURSELF GOOD COMPANY PROCEDURES FOR UNDERGROUND (Dark Skippy)

If you were blown away by Rush's decision to make "By-Tor and the Snow Dog" part of the encore at their recent Skyreach show and thought to yourself, "Damn, why doesn't anyone make rock like this anymore?" I'll bet you'll find some use for the latest effort from Ottawa's KYGC.

It's cerebral rock to the max, filled with changes in tempo and dynamics, with alternating elements of electronics and guitars. The music snobs among us may like to call it post-rock, but this band is steeped in the very Canadian tradition of prog rock. When the electronics come off like a mini-Moog in the crashing conclusion to "The Dashboard Rules," you'll swear you've never heard synths and guitars mix in quite that same way since Rush put out *Hemispheres*.

This is not a first listen record; with its complex rhythm changes, guitar

swells and synth solos, it's an album best enjoyed on a dark evening on the big stereo rather than in the car's CD player. Only one complaint (and one that's hard to make on an indie album made on a budget): I wish producer Jay Fee had decided to turn up the guitars a little. They're often too subdued, and the music could have used just a bit more of an edge. ★★★★★ —STEVEN SANDOR

30 SECONDS TO MARS (Immortal/Virgin)

Bands that include celebrities rarely make an impression right out of the box. After all, Dogstar wouldn't have made much of a splash had Keanu Reeves decided not to play bass. Then there was Johnny Depp's band. How about Russell Crowe's 30 Odd Foot of Grunts? In the case of 30 Seconds to Mars (who play Monday night at Red's as part of the MTV Campus Invasion Tour), much ado has been made about actor Jared Leto's decision to trade a camera for a microphone. Credit, then, is due the band (and the label) for not cashing in on Leto's name and letting the music speak for itself. And quite honestly, it's quite good, if heavy-bottomed, high-tech pop rock à la Incubus and Bush is your bag. Leto's songwriting doesn't reinvent the wheel, but it's far more substantial and ambitious than much of the bunk getting passed around as rock music these days. Songs like "Capricorn" and "Oblivion" are futuristic rockers that pay respect to both metal and new wave, as if Leto and crew were a hopelessly fashionable garage band shot into the next century. Which is more than you could ever say about Dogstar. ★★★★★ —DAVE JOHNSTON

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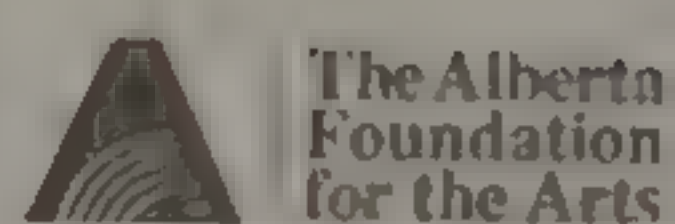
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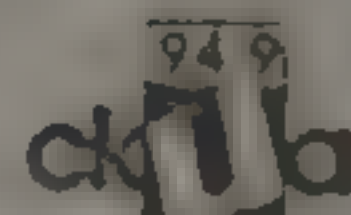
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STRAIGHT

VUE
WEEKLY

Love to love you, baby

Operation Makeout returns to our neck of the woods

BY DAVE JOHNSTON

Supporting the best band name currently held by anyone in this part of the world, Vancouver's Operation Makeout have been disseminating their barrage of lo-fi garage rock love since 1999. Their mission, according to recording engineer and bass player extraordinaire Jesse, is to spread some much-needed affection, an idea that powers their lavish new record, *Hang Loose*. Jesse took some time out during the band's current tour to have a little love-in with *Vue Weekly*.

Vue Weekly: The motif on *Hang Loose* is pure Hawaiian. What does that have to do with this band?

Jesse: It was one of those inside jokes you have in a band. Anna [the drummer] was always doing the hang-loose sign in photographs, and we decided that would be a good concept to wrap the album around. There's not much more to it than that.

VW: Operation Makeout sounds like a dastardly plan to take over the world with love.

J: We want to exchange pheromones with as many people as possible. Being in a rock 'n' roll band has always been about getting some action, so that's what we're trying to do.

VW: And how successful has it been?

J: Everyone in the band has had different levels of success, but I'd say that [guitarist and vocalist] Katie and Anna have been having more success than I have. I think it's because they're better-looking than me, and they sell more kisses at the kissing booth.

VW: You guys have a kissing booth? Really? No joke?

J: Yeah. No joke. [Laughs.]

VW: Really? Wow. How much is that?

J: A suggested donation of a dollar. We've made up to \$70 in a night before. But I'm not in the booth as much.

VW: Then if you're not the best-looking person in the group, what advantage do you think you could use to get some more action?

J: Alcohol. A few beers here and there can get things going in one way or another. But I've also got big bass sounds, which could rattle everybody's libidos.

VW: I know *Hang Loose* is a recent release, but what's next on the plate for the band?

J: Probably a week after we finish this tour we're going to start writing another album. We haven't really gotten that far into discussing it, but



I've got a few songs and I know Katie's got a few as well. But I don't know if we're going to continue with the same themes or not for the next record. Hopefully by next spring we'll have it all together.

VW: What are you listening to in the van right now?

J: The Descendants, lots of '90s indie rock like Kill Rock Stars stuff, the new Destroyer album, the Constantines (who rule), Josie and the Pussycats, and I'm not sure what else. Oh, yeah, the *Cry-Baby* soundtrack.

VW: You're playing in Quebec at the moment, which is all about *l'amour*. Have they responded to the

Operation Makeout mission?

J: I did kiss a girl here. Actually, she

kissed me, and it was a French kiss. I don't know if Katie and Anna got too lucky, though. I think they flopped. The women there are the ones who are liberated. It's a good place to be if you're a guy.

VW: What about the West? What's the big difference?

J: The East is a better time, I think. Not Ontario, but Quebec for sure. People are really fun and friendly there, I find. The bars and the nightlife are definitely more interesting there than in Vancouver, for instance. But as far as a place I would like to live, Vancouver is still my preference. It's a beautiful city. I like Alberta too. I'm glad I live in that part of the world.

VW: Finally, what's really rocking your world?

J: Being out on the road with my best friends and maple syrup candies. And this crazy grocery store we just went to that was going out of business. Everything was 10 per cent off, and everything was cheap to begin with. We got one-litre bottles of juice for 99 cents and bagels for 25 cents apiece. Oh, yeah, I got a block of smoked Gruyère cheese that was normally \$12 for \$2, and it wasn't stale at all. It was delicious, actually. ☺

Operation Makeout
With the Spinoffs and the Heartbroken
• Listen Music • Sun, Oct 6

film

Paris when it fizzles

Eric Rohmer dulls down the historical intrigue of *The Lady and the Duke*

BY JOSEF BRAUN

For his most recent film, Eric Rohmer, France's oldest New Wave auteur, has fashioned a dense historical chamber drama from the memoirs of 18th-century British expatriate Grace Elliot. Published as *Journal of My Life During the French Revolution*, Elliot's account of her role as outsider and aristocrat provides a valuable personal account of events in and around Paris from the fall of the Bastille onward. Born into a Scottish family in 1760, Elliot went on to wed and divorce Sir John Elliot, become mistress to the Prince of Wales (whom she bore a daughter) and become intimately involved with France's Duke of Orleans. By the time of the Revolution, Elliot and the Duke's romance had ended, but a passionate, at times tempestuous friendship formed in its wake. More than the political circumstances surrounding and influencing it, it's this very particular friendship that seems of central importance in Rohmer's *The Lady and the Duke*.

The interests of Elliot and the Duke seem to have clashed as often as they corresponded. Though he felt great animosity toward the man, the Duke was responsible for providing means of escape for the governor of the Tuileries Palace, a fugitive whom Elliot, at great personal risk, hid in her home. But in opposition to his previous promises to Elliot, the Duke voted for the execution of King Louis XVI. What Rohmer's dramatization makes extremely clear was that, while the Duke may have been a more shrewd and conflicted character than history has made him out to be (though we ultimately see too little of him to form much of an opinion either way), Elliot should be seen as a noble woman of great—and outspoken—moral fortitude who clandestinely participated in the Revolution not out of political beliefs but humanitarian ones.

Tedious Elliot

Unfortunately, while Rohmer does a truly respectable job depicting Elliot as a humanitarian, he has a harder time depicting her as human.



Despite the peripheral violence, sexual intrigue and grave stakes involved, little life is breathed into *The Lady and the Duke*. The text relies heavily on Elliot's own writing, which makes for shockingly dull dialogue, her conversations with the Duke coming off as fairly impersonal and unenlightening. The reasons behind the Duke's vote against Louis XVI are never deeply investigated, despite its key significance to his falling-out with Elliot. There's little in the way of debate, with decisions always seem to be made off-screen, leaving the actors to merely pronounce them in elo-

[review] foreign

quent statements that frequently seem redundant. It's possible that in her performance as Elliot, Lucy Russell could've given her lines enough colour to hint at the possible tangle of sentiments and fears behind them but, frustratingly, most of what she provides in the way of emotional response consists of excessive (if dignified) weeping. To be fair, though, it should be said that her stately demeanour does lend some punch to the finale (which, it should also be said, comes over two hours after the film's start).

What's absent from *The Lady and the Duke* is a sense of real, in-the-moment drama, of spontaneity, the attention to behaviour, inner complexities or subtle idiosyncrasies

that are the trademarks of Rohmer's films (the last of which to screen in Edmonton being the breezy, whimsical *An Autumn Tale*). Rohmer's script gives us a reverential, detailed chronology of Elliot's role in history, but it doesn't give us a whole lot of movie—except in terms of visual splendour, which *Lady and the Duke* (in the handful of scenes that occur outside of stuffy, meticulously-dressed chambers) offers in sumptuous abundance, beginning with a series of beautifully shot empty rooms and portraits. The actors and the history are altogether upstaged by Jean-Baptiste Marot's gorgeous painted backdrops of period France, which Rohmer carefully populates with all variety of moving bodies. One scene in particular orchestrates violence in the streets so ornately it recalls the compositions of Brueghel, while Elliot's nocturnal escape from Paris through a crack in a painted wall is almost magical.

Seeing what novel, exhilarating and elegant work Rohmer does here with painted scenery and digital equipment is, without a doubt, a little cinematic revelation. But this work is stuck in a film in which the foreground action is sleep-inducing by comparison. ☹

The Lady and the Duke
Written and directed by Eric Rohmer •
Starring Lucy Russell and Jean-Claude Dreyfus • Zeidler Hall, The Citadel •
Fri-Mon, Oct 4-7 (8:30pm) • Metro Cinema • 425-9212

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ENTERTAINMENT REPORTING 101



1. *Sweet Home Alabama* picked out a diamond ring worth \$37.5 million!
2. *The Tuxedo* boasted 15.1 million unfunny functions!
3. *Barbershop* earned a \$10.1 million tip!

4. *My Big Fat Greek Wedding* assembled 9.8 million net pouches of Jordan almonds!
5. *The Banger Sisters* showed off 5.4 million inches of cleavage!
6. *The Four Feathers* demonstrated that Kate Hudson could have used 3.6 million hours more with her dialect coach!
7. *One Hour Photo* threw out 3 million sets of unclaimed snapshots!
8. *Ballistic: Ecks vs. Sever* covered 2.7 million miles on its motorcycle!
9. *Signs* watched 2.3 million hours of new footage!
10. *Swimfan* spent \$1.5 million on a deluxe cello!

THE ASTERISK*

Following the success of *Barbershop*, Ice Cube is opening a string of hair salons across the southwest, to be named Shear Ice Salons.

Marisa Tomei reportedly believes that she also won an Oscar for *In the Bedroom*, and can't be convinced otherwise.

To stay in shape, Wesley Snipes eats steamed tripe twice a day.

In the liner notes to his new album, rapper Nelly thanks "God, my family, and Bertrand Russell."

Charlize Theron has been cast in the Nicole Kidman role in a remake of *Dead Calm*, directed by Brett Ratner. Chris Tucker is slated to play the boat's unwanted visitor.

The producers of *Get Smart* have launched a lawsuit against *Ballistic: Ecks vs. Sever* director Wych Kaosayananda, for using the screen name "Kaos."

HBO has approached Jake and Maggie Gyllenhaal about hosting a one-hour vari-

ety show, which the cable giant describes as a "21st-century Donny and Marie." The Friday-night show will feature performances by hand-picked actors, comedians, clowns and stuntmen, and is tentatively titled HBO's Gyllenhaal of Fame.

Japanese director Hayao Miyazaki was the creator of *Battle of the Planets*.

Stealing Harvard director Bruce McCulloch lost a battle with the studio to have Tom Green digitally removed from the film.

Charlie Kaufman has completed a new screenplay, in which Mark Wahlberg—still in his "Marky Mark" days—travels through time to have a torrid affair with '80s TV host Elvira.

Cameron Diaz has admitted that, during her pre-fame days, she considered eating a cat.

Magician David Blaine has denied reports that his next stunt will be sitting on top of the Washington Monument for one full session of Congress.

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The full Ponti

Sophia Loren's son serves up soppy sentiment in *Between Strangers*

By BRIAN GIBSON

There's a bizarre moment early in *Between Strangers* when the gardener Max (Gérard Dépardieu) is having a heartfelt conversation with Olivia (Sophia Loren). Out of nowhere, a small dog starts to dig up the flower beds, Max roars and runs after him in his baggy overalls, and I suddenly felt like I was watching an outtake from the French *Asterix* franchise, with Dépardieu's rotund Obelix chasing Dogmatix.

Edoardo Ponti's film deals with emotionally adrift, artistic women (as did Krzysztof Kieslowski's two best films in his *Three Colours* trilo-

gy, *Blue and Red*). A 1998 musical tribute to the late Kieslowski in Warsaw by *Three Colours* composer Zbigniew Preisner was directed by Ponti (Loren's son) and produced by Wladyslaw Bartoszewicz. So with that pedigree, it's a shame that by this trio should now collaborate on such a disappointing dog of a movie.

Between Strangers follows the lives of three women in Toronto.

[review] drama

Olivia is an elderly Italian woman who still yearns to be an artist in Florence, but she has been trapped for 30 years in a miserable marriage to her wheelchair-bound husband John (Pete Postlethwaite). Natalia (Mira Sorvino) is an up-and-coming photographer whose first *Time* cover shot, of an Angolan child victim of war, pleases her overbearing father

(Klaus Maria Brandauer), but only evokes traumatic memories for her. Catherine (Deborah Kara Unger) is a cellist, emotionally estranged from her husband and daughter, and obsessed with avenging her mother's murder at the hands of her recently released convict father, Alan (Malcolm McDowell).

Sitting duck

If this sounds like a movie-of-the-week story (or three) with a Euro-star cast, Ponti makes matters worse by insisting that his film be about Woman and Art. So Loren's character not only effortlessly rediscovers her long-dormant artistic talent with some moody charcoal drawings, but her husband dismisses them and her dreams—"Get this bullshit out of your head"—and then humiliates her in front of his poker buddies. (Just to jackhammer home the point that Postlethwaite's character is an embittered cripple, he cheats at cards too.) Ponti seems unable to convey emotions in the film without resorting to Hallmark moments such as Olivia placing her fingers tenderly on a wooden door to let John know that, despite the barrier between them, she appreciates the money he has given her for her dream trip to Florence (no doubt this is the money he unfairly won in cards, anyway).

Brandauer, to his credit, manages to keep his head above this sticky



sentiment, but his performance only emphasizes Sorvino's weak acting—her mannerisms alternate between rigid and overwrought. I felt most sorry, though, for Gérard Dépardieu. He's first seen trundling along behind a wheelbarrow, looking like a giant garden gnome, and he's stuck with probably the worst line in the film: "Yesterday, I saw this light in your eyes, and I thought, I'm seeing the real Olivia."

The setting seems especially odd. I recognized many Toronto locations but failed to see how the city figured in the script at all. Toronto was chosen, Ponti says in the production notes, because "there are people from all over the world here." But the cast, with two jarring exceptions, are white Europeans or Canadians. The minor character of a Hispanic shopkeeper ends up being saved from an assault by Alan. The only black character in the film turns out, in a coincidence

worthy of Dickens, to be from Angola. Hearing of Natalia's *Time* photo she sends her an African bracelet in gratitude for "what you did for my country." Such facile, parochial race relations are, unfortunately, utterly in keeping with *Between Strangers'* unsavory tone. There are many quietly powerful, thematically linked films about emotionally frozen women (*Blue and Red*, Jill Sprecher's upcoming *Thirteen Conversations About One Thing*, and former Kieslowski executive producer Emmanuel Finkiel's *Voyages* come to mind). But *Between Strangers* isn't one of them. As soft-lit and saccharine as a Sugar Jones video, it tries to pass off sentiment as emotion and artifice as art. **D**

Between Strangers

Written and directed by Edoardo Ponti

• Starring Sophia Loren, Mira Sorvino, and Deborah Kara Unger •

Opens Fri, Oct 4

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THE LADY AND THE DUKE

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OPENS FRIDAY, OCTOBER 11

Get shorty: indie shorts invade Metro

Canadian Filmmakers Distribution Centre celebrates a brief 35 years

By JOSEF BRAUN

There's all variety of small wonders to behold in The Canadian Filmmakers Distribution Centre's 35th anniversary touring package, *The Independent Short Film in Canada (1967-2002)*, which screens this weekend at Metro Cinema in four separate, thematically arranged programs. The package features largely experimental work dating from the CFMDC's inception to the present, shorts from the likes of Joyce Wieland, Michael Snow, Mina Shum and Jack Chambers as well as several lesser-known filmmakers. The principal intent of the CFMDC's tour sinks in as the consistency, variety and quality of its individual parts become clear; it is a sentiment close to the heart of many an alternative filmmaker, and one that never seems to be stated enough to the moviegoing public. To be plain, these films are quite deliberately designed to be exactly what they are: short, succinct and often more impressionistic than narrative.

The Independent Short Film in Canada defies the dominant theory

that a short film is merely meant to be a stepping-stone or a calling card for beginning filmmakers who really just want to finance their first big feature. These films buck against an overwhelmingly commerce-fueled industry that provides woefully few opportunities for short films to be seen, much less make a buck or two. Short films are labours of love, the terrain of the devoted film artist. And the pieces I was able to sample give great evidence of this.

Program 3's entitled *Bodies in Time*. Fittingly, the body is a recurring photographic subject, yet it

[REVIEW] shorts

appears in a surprising variety of contexts here, often evoking themes of mortality and memory, loss and desire. Barry Greenwald's funny, extremely well edited 1975 short *Metamorphosis*, in which a mild-mannered, middle-aged businessman leads a secret life in the seconds he spends alone in the elevator every day, reveals a modest male body as a conduit of metaphysical transformation. The protagonist goes about his day in an innocuous manner, yet his metamorphosis begins when he starts attempting rapid undressing and re-dressing routines in the nine floors that carry him to his office, as though he were practising to be a superhero. The habit becomes an addiction, the man pushing his abili-

ties farther and farther until they appear to virtually consume him.

Mr. Misanthropy

The collage of rearranged sound and image in Susan Oxtoby's lovely 1988 short *All Flesh Is Grass* plays as a travelogue of sorts, her camera drifting through an urban landscape of crumbling pavement, dead birds and bemused children. At the film's enigmatic centre is an old man perched on a street corner, his docile demeanour betrayed by a top hat with the word "Scrooge" written across it and "I HATE EVERYBODY" buttons littering his jacket. His presence simultaneously infuses the film with a sense of defeat and human curiosity. *All Flesh Is Grass* is dedicated to Oxtoby's mother, who died in 1980 after a three-year battle with cancer.

Some of the most overtly experimental shorts in *Bodies in Time* are also

the most weirdly satisfying. The trippy memory deconstruction of Mike Cartmell's *In the Form of the Letter X*, featuring Burroughs-Gysin style sound/image cut-ups and a Moody Blues sample, shows how smartly a short can evoke all kinds of thoughts and feelings while clarifying almost nothing. Of course there are also pieces like *Two Forms*, whose pretentious death knell and bad poetry, are reminiscent of the "mirror/father" video Ileana Douglas shows her art class in *Ghost World*, only not as funny.

But that's hardly meant to discourage you. The good greatly outweighs the bad here—and one of the handy things about shorts is that if you don't like one, you'll get something new a few minutes later. ☺

The Independent Short Film in Canada (1967-2002)

Zeidler Hall, The Citadel • Fri-Mon, Oct 4-7 (7pm) • Metro Cinema • 425-9212

Yankee go home

Sweet Home Alabama wastes Witherspoon's charms

By PAUL MATWYCHUK

Director Andy Tennant's first film, *Ever After*, cleverly retold the story of Cinderella with Drew Barrymore in the lead—and in his latest creation, the Reese Witherspoon star vehicle *Sweet Home Alabama*, he performs the Cinderella trick once again, only this time not so cleverly... and in reverse. I never would have thought it possible before seeing this film, but Tennant has actually found a way to make Reese Witherspoon, one of the most inventive and appealing actresses in Hollywood, completely unlikable.

She plays Melanie Carmichael, one of the country's hottest (and cutest) young fashion designers and the girlfriend of the city's most eligible bachelor, Andrew Hennings (Patrick Dempsey)—son of Kate Hennings (Candice Bergen), the mayor of New York City. Her life seems ridiculously perfect, but Melanie has a shameful secret: her name is actually Melanie Smooter, she grew up in the small, redneck town of Pigeon Creek, Alabama and she's technically still married to Jake (Josh Lucas) her hunky but seemingly uncouth and

unambitious childhood sweetheart. And so, when Andrew proposes marriage to her, Melanie must dash back to her home town and persuade Jake to sign the divorce papers in time for her to get hitched to her new, city-slicker boyfriend before the New York tabloids find out about her past.

And once she gets there, she acts like a spoiled, selfish snob in one scene after another—looking with barely disguised distaste at the décor in her estranged parents' tacky living room, sneering at her old husband's lifestyle, scornfully wrinkling her nose at the sound of the coun-

[REVIEW] comedy

try-fried blues rock emanating from the local honky-tonk. Naturally, over the course of the film, Melanie reconnects with her roots, embraces her past and ditches her Yankee beau for the poor-but-honest-but-in-fact-it-turns-out-he's-not-so-poor-after-all-so-everything's-still-perfect Jake. But those early scenes cast a pall over the entire film, and Witherspoon's performance—her remarks are genuinely cutting and genuinely unsympathetic to the point where you start to think she and New York deserve each other.

The film wouldn't be so bad if it weren't for the fact that Tennant doesn't displays much affection for his Southern setting, either. The

images of small-town Southern life in *Sweet Home Alabama* are all clichés and even when Melanie ditches some of her snooty New York ways and reconciles with her family and their down-home ways, the film's attitude is one of condescension toward those simple Southerners and their folksy wisdom. You wish the film could have been directed by someone like Jonathan Demme, who could fall in love with a place like Pigeon Creek on its own terms, and maybe spot a quirky, funky sense of style within the town that Melanie might still, against her better judgment, be able to respond to as well.

Of course, I don't think Demme would have ever wanted to film a script as thin and schematic as *Sweet Home Alabama*—a sound artistic decision but a terrible financial one, seeing as how it made \$37.5 million last weekend, the biggest September opening in history. That's great news for Reese Witherspoon, who's done such spectacular work in underseen films like *Election* and *Twilight* and deserves her success, but she's such a skilled comedienne that it's a shame that people seem to prefer seeing her in films that are completely unworthy of her talents. ☹

Sweet Home Alabama
Directed by Andy Tennant • Written by C. Jay Cox and Andy Tennant • Starring Reese Witherspoon, Josh Lucas and Patrick Dempsey • Now playing

Entertainment Weekly

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FILM WEEKLY

NEW THIS WEEK

Between Strangers (CO) Sophia Loren, Mira Sorvino, Deborah Kara Unger and Gérard Depardieu star in writer/director Edoardo Ponti's drama about three generations of women living in Toronto, all struggling to overcome their oppressive fathers and husbands and express themselves creatively.

Easy Living (EFS) Jean Arthur, Ray Milland and Edward Arnold star in *Midnight* director Mitchell Leisen's 1937 screwball comedy about a working girl whose life gets turned upside-down when a millionaire throws a fur coat out the window during a marital spat, only to have it fall into her lap. Screenplay by Preston Sturges. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Oct 7 (8pm)

ExoFest (M) A selection of cutting-edge horror films by an array of international directors. Featuring: *Battle Royale* (dir: Kinji Fukasaku), Wed, Oct 9 (9pm); *The Bunker* (dir: Rob Green), Thu, Oct 10 (7pm); and *Das Experiment* (dir: Oliver Hirschbiegel), Thu, Oct 10 (9pm). Zeidler Hall, The Citadel

The Independent Short Film in Canada (M) Four different programs featuring the best experimental Canadian short films of the last 35 years, including work by Joyce Wieland, Michael Snow, Mike Hoolboom and Mina Shum. Zeidler Hall, The Citadel; Fri-Mon, Oct 4-7 (7pm)

Jonah: A VeggieTales Movie (CO) Talking Christian vegetables re-enact the Biblical story of Jonah and the whale in this animated feature by writer/director/voice artists Phil Vischer and Mike Nawrocki, based on their popular series of children's videotapes.

The Lady and the Duke (M) Lucy Russell and Jean-Claude Dreyfuss star in *An Autumn Tale* writer/director Eric Rohmer's visually adventurous, fact-based historical romance about a Scottish aristocrat and her experiences in Paris during the French Revolution. In French with English subtitles. Zeidler Hall, The Citadel; Fri-Mon, Oct 4-7 (8:30pm)

Red Dragon (CO, FP, L) Anthony Hopkins, Edward Norton, Ralph Fiennes, Emily Watson, Phillip Seymour Hoffman and Harvey Keitel star in *Rush Hour 2* director Brett Ratner's adaptation of Thomas Harris's novel, in which the FBI agent responsible for capturing Hannibal Lecter solicits Lecter's help in his pursuit of a new serial killer with whom he believes Lecter has been in contact.

Sing a-Long Sound of Music (GA) An interactive version of Rodgers and Hammerstein's beloved 1965 family musical starring Julie Andrews and Christopher Plummer about a high-spirited nun and the edelweiss-loving widower whose children she's been hired to take care of, featuring subtitled lyrics that enable the audience to sing along with the actors onscreen.

FIRST-RUN MOVIES

Apollo 13: The IMAX Experience (SC) Tom Hanks, Kevin Bacon, Bill Paxton and Ed Harris star in this re-edited, large-screen version of *A Beautiful Mind* director Ron Howard's scrupulously researched 1995 account of the tense 1970 space mission, during which an air tank explosion nearly stranded three astronauts in outer space.

Austin Powers in Goldmember (CO, FP) Mike Myers, Beyoncé Knowles, Seth Green and Michael

Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his arch-enemy Dr. Evil to kidnap his similarly oversexed father.

Ballistic: Ecks vs. Sever (CO, FP, GR) Antonio Banderas, Lucy Liu and Ray Park star in director Kaos's cat-and-mouse spy thriller about an FBI operative who is assigned to kill a deadly female rogue NSA agent, only to learn that the two of them may actually be on the very same side.

The Banger Sisters (CO, GR) Susan Sarandon, Goldie Hawn and Geoffrey Rush star in writer/director Bob Dolman's comedy-drama about a hard-living waitress and a Phoenix socialite who reminisce about their youthful days as party-loving rock 'n' roll groupies after meeting up with each other years later as middle-aged women.

Barbershop (CO) Ice Cube, Eve, Anthony Anderson and Cedric the Entertainer star in director Tim Story's ensemble comedy about a day in the life of a Chicago South Side barbershop which has just been sold by its young owner (who reluctantly took over the establishment from his late father) to a loan shark.

Blue Crush (CO) Kate Bosworth, Michelle Rodriguez and Mike Boorem star in *crazy/beautiful* director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing.

The Bourne Identity (CO, FP) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.

CyberWorld (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this 3-D IMAX collection of computer-animated short films (including segments from *The Simpsons* and *Antz*).

The Four Feathers (CO, FP) Heath Ledger, Wes Bentley, Kate Hudson and Djimon Hounsou star in Elizabeth director Shekhar Kapur's old-fashioned epic, set in 1898 Sudan, about a British officer who redeems himself as a soldier after being mistakenly branded as a coward by his friends. Based on the novel by A.E.W. Mason.

The Good Girl (GA) Jennifer Aniston, Jake Gyllenhaal, Tim Blake Nelson and John C. Reilly star in *Chuck and Buck* director Miguel Arteta's blue-collar comedy about a frustrated young married woman who seeks momentary escape from her dead-end job through an affair with an eccentric new co-worker.

Lilo and Stitch (FP, GR, L) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

The Master of Disguise (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal

impersonation.

Men in Black II (FP) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

Mr. Deeds (CO) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

Mostly Martha (P) Martina Gedeck, Sergio Castellitto and Maxime Foerster star in writer/director Sandra Nettelbeck's romantic comedy about an uptight German gourmet chef whose orderly life is disrupted when two new people enter it: her orphaned niece, and a carefree Italian sous-chef. In German with English subtitles.

My Big Fat Greek Wedding (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

One Hour Photo (CO, FP) Robin Williams, Connie Nielsen and Eric La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snapshots he regularly develops.

Road to Perdition (CO) Tom Hanks, Paul Newman and Jude Law star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

Scooby-Doo (CO) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

Serving Sara (CO) Matthew Perry, Elizabeth Hurley, Bruce Campbell and Cedric the Entertainer star in *The Ladies Man* director Reginald Hudlin's romantic comedy about a process server who embarks on a road trip with a sexy client in order to serve her husband with divorce papers.

Signs (CO, FP) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

Spider-Man (FP) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bit-



Character actor Brian Cox has appeared in a wide spectrum of recent films, including everything from *Hushmore* to *Super Troopers*, though his main claim to fame has always been that he played menacing killer Hannibal Lecter in Michael Mann's unsettling 1986 thriller *Manhunter* five years before Anthony Hopkins won the Oscar for the role in *Silence of the Lambs*. Poor Mr. Cox must feel a little bit like a being canonized himself now that Hopkins is headlining *Red Dragon*, a new, more-profile remake of *Manhunter* (or at least, in Thomas Harris' novel, it was based on). Of course, Hopkins has practically made the role his own by now; indeed, the actor member facing the greatest acting challenge may be Ralph Fiennes, who's playing serial killer Francis Dolarhyde and who has his work cut out for him if he hopes to out-creep Tom Noonan, who played the role in the original.

ten by a genetically altered spider.

Spy Kids 2: The Island of Lost Dreams (CO, FP) Daryl Sabara, Alexa Vega and Antonio Banderas star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

Stealing Harvard (CO, GR, L) Jason Lee, Tom Green and Leslie Mann star in director (and former *Kid in the Hall*) Bruce McCulloch's slapstick comedy about a man who desperately resorts to criminal behaviour in order to make good on his promise to his niece to pay for her Ivy League education.

Stuart Little 2 (CO, FP, GR) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

Sunshine State (P) Angela Bassett, Edie Falco, Mary Steenburgen, Timothy Hutton and Alan King star in *City of Hope* writer/director John Sayles's ensemble drama about the inhabitants of a past-its-prime Florida island that is being eyed by developers as the site of a new country club resort.

Sweet Home Alabama (CO, FP, GR, L) Reese Witherspoon, Josh Lucas, Patrick Dempsey and Candice Bergen star in *Ever After* director Andy Tennant's romantic comedy about a New York fashion designer who must travel home to Alabama and obtain a divorce from her estranged white-trash husband when her new Park Avenue boyfriend pro-

poses marriage.

Trapped (CO) Charlize Theron, Stuart Townsend, Kevin Bacon and Courtney Love star in *Angel Eyes* director Luis Mandoki's thriller about a married couple who must rescue their diabetic daughter themselves from a pair of desperate kidnappers when the police refuse to act. Screenplay by Greg Iles, based on his novel *24 Hours*.

The Tuxedo (CO, FP, GR, L) Jackie Chan, Jennifer Love Hewitt and Jason Isaacs star in TV commercial director Kevin Donovan's spy spoof about a hapless cabbie who comes into possession of a computerized tuxedo that gives its wearer superhuman combat skills.

XXX (CO) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Csokas star in *The Fast and the Furious* director Rob Cohen's swaggering action flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

GARNEAU theatre
872-1000 • 433-0728

SING-A-LONG SOUND OF MUSIC
Nightly @ 7:00 pm
Sat & Sun Matinee @ 1:30 pm
•G•
NO TPM SHOW SUN & MON OCT 7 & 8

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

MOSTLY MARTHA
Nightly @ 7:00 pm
Sat & Sun Matinee @ 1:00 pm
•PG•

THE GOOD GIRL
Nightly @ 9:10 pm
Sat & Sun Matinee @ 3:00 pm
•14A• (sexual content)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

SUNSHINE STATE
Nightly @ 6:50 & 9:30 pm
Sat & Sun Matinee @ 2:00 pm
•PG• (coarse language)

LEDUC CINEMAS
KIDS BEST Leduc, 986-2728
MOVIE INFO LINE: 986-2728

	PG	G	PG	PG
The Tuxedo	PG			
Stealing Harvard	PG			
Lilo & Stitch	G			
Sweet Home Alabama	PG			
Red Dragon	PG			

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FILM LISTINGS

Showtimes for Fri,
October 4 to Thu,
October 10

GARNEAU
8712-109 St. 433-0728
A LONG SOUND OF MUSIC
G

PRINCESS
10337-82 Ave. 433-0728
UNSHINE STATE
14A
GOOD GIRL
14A
MOSTLY MARTHA
PG

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave.,
St. Albert, 458-9822
BALLISTIC: ECKS VS. SEVER
14A
STUART LITTLE 2
G
STEALING HARVARD
PG
TUXEDO
PG
THE BANGER SISTERS
14A
LILO AND STITCH
G
SWEET HOME ALABAMA
PG

METRO CINEMA
9828-101A Ave.,
Citadel Theatre, 425-9212
THE LADY AND THE DUKE
PG
THE INDEPENDENT SHORT
FILM IN CANADA
STC

LEOUD CINEMAS
4762-50 St. 988-2728
THE TUXEDO
PG
STEALING HARVARD
PG
LILO AND STITCH
G
SWEET HOME ALABAMA
PG
RED DRAGON
18A

WETASKIN CINEMAS
11700-300 St. 932-1022
MY BIG FAT GREEK WEDDING
PG
SPY KIDS 2: THE ISLAND OF
LOST DREAMS
PG

CINEMA GUIDE

CITY CENTRE
10200-102 Ave. 421-7020
RED DRAGON
18A
BETWEEN STRANGERS
14A
THE TUXEDO
PG
SWEET HOME ALABAMA
PG

THE BANGER SISTERS
Sexual content
DTS Digital
Daily 1.50 4.20 6.40 9.20
ONE HOUR PHOTO
DTS Digital
Daily 2.30 5.00 7.40 10.05
MY BIG FAT GREEK WEDDING
DTS Digital
Fri-Tue Thu 1.30 3.50 6.30 9.10
Wed 1.30 3.50 9.40

WEST MALL 8
JONAH: A VEGGIE TALES MOVIE
DTS Digital. Fri Mon-Thu 7.10 9.10
Sat-Sun 1.00 3.00 5.10 7.10 9.10
BALLISTIC: ECKS VS. SEVER
DTS Digital. Fri Mon-Thu 6.30 8.40
Sat-Sun 1.50 3.55 6.30 8.40
THE BANGER SISTERS
Sexual content. DTS Digital.
Fri Mon-Thu 7.20 9.45
Sat-Sun 1.30 4.10 7.20 9.45
BARBERSHOP
Coarse language. DTS Digital.
Fri Mon-Thu 7.30 9.50
Sat-Sun 1.35 4.30 7.30 9.50

AUSTIN POWERS IN GOLDMEMBER
Crude content. DTS Digital.
Fri Mon-Thu 6.50 9.20
Sat-Sun 1.20 3.40 6.50 9.20
BLUE CRUSH
Not suitable for younger children.
DTS Digital. Daily 6.40 9.00
STEALING HARVARD
Crude content, coarse language.
DTS Digital. Daily 9.30
THE BOURNE IDENTITY
DTS Digital. Fri Mon-Thu 6.45
Sat-Sun 1.10 4.00 6.45
STUART LITTLE 2
DTS Digital. Sat-Sun 2.0 3.50

CLAREVIEW
4211-139 Ave. 472-7800
RED DRAGON
Disturbing content, gory violence.
DTS Digital. No passes. On 2 screens.
Daily 12.30 1.30 3.30 4.15 7.00 7.40 9.45
10.15
JONAH: A VEGGIE TALES MOVIE
DTS Digital. On 2 screens.
Daily 12.50 2.55 4.55 7.15

THE TUXEDO
Some violence. DTS Digital.
Daily 12.45 3.00 5.10 7.30 9.50
SWEET HOME ALABAMA
Coarse language. DTS Digital. On 2 screens
Daily 1.15 2.15 3.45 4.45 7.10 7.45 9.30 10.10
THE BANGER SISTERS
Sexual content. DTS Digital.
Daily 12.35 2.50 5.00 7.20 9.40
BALLISTIC: ECKS VS. SEVER
DTS Digital. Daily 7.25 9.35

TRAPPED
Violent scenes. DTS Digital.
Daily 9.20
ONE HOUR PHOTO
DTS Digital. Daily 1.00 3.05 5.15 7.50 10.00
MY BIG FAT GREEK WEDDING
DTS Digital.

SOUTH EDMONTON COMMON
1525-99 St. 438-8585
RED DRAGON
No passes.
On 3 screens.
THX Daily 12.30 1.30 2.30 3.30
JONAH: A VEGGIE TALES MOVIE
G

BETWEEN STRANGERS
DTS Digital.
Daily 1.20 4.00 6.45 9.10
THE TUXEDO
Some violence
DTS Digital.
On 2 screens
Daily 1.00 2.00 3.20
4.20 5.40 7.10 8.10 9.45 10.45
SWEET HOME ALABAMA
Coarse language
DTS Digital.
On 3 screens.
Daily 12.40 1.40 2.40 3.40 4.40
5.45 6.40 7.40 8.45 9.40 10.20
TEARFIER
Violent scenes
DTS Digital
Daily 1.45 4.10 7.20 9.50

THE BANGER SISTERS
Sexual content
DTS Digital
Daily 2.10 4.50 7.50 10.10
STEALING HARVARD
Crude content, coarse language.
DTS Digital.
Fri-Tue Thu 5.50 8.00 10.15
Wed 10.15
BARBERSHOP
Coarse language.
DTS Digital.
Daily 2.15 5.10 8.15 10.40
ONE HOUR PHOTO
DTS Digital
Daily 1.10 3.50 6.50 9.15
XXX
THX Daily 10.00
MY BIG FAT GREEK WEDDING
DTS Digital.
Daily 1.50 4.15 7.00 9.20
SPY KIDS 2: THE ISLAND OF LOST DREAMS
DTS Digital
Daily 12.50 3.15

WEST MALL 6
8882-170 St. 444-1331
MINORITY REPORT
Fri-Sun 2.15 6.30 9.20
Mon-Thu 6.30 9.20
BLOOD WORK
Fri-Sun 2.00 5.00 7.30 9.50
Mon-Thu 7.30 9.50
MR. DEEDS
Coarse language
Fri-Sun 1.30 4.30 7.15 10.00
Mon-Thu 7.15 10.00
K-19: THE WIDOWMAKER
Fri-Sun 1.00 3.45 6.30 9.30
Mon-Thu 6.30 9.30
THE SUM OF ALL FEARS
Fri-Sun 1.15 4.00 6.50 9.40
Mon-Thu 6.50 9.40
SCOOBY-DOO
Fri-Sun 1.45 4.45 7.00 9.10
Mon-Thu 7.00 9.10

VILLAGE TREE
1 Gervais Rd. St. Albert 459-1849
RED DRAGON
Disturbing content, gory violence
No passes
Fri 7.00 9.45
Sat-Sun 1.30 4.15 7.00 9.45
Mon-Thu 7.00
TRAPPED
Violent scenes
Fri 7.15 9.30
Sat-Sun 1.00 3.45 7.15 9.30
Mon-Thu 7.15
THE FOUR FEATHERS
Fri 7.00 9.45
Sat-Sun 1.15 4.00 7.00 9.45
SERVING SARA
Coarse language, crude content
Sat-Sun 2.00 4.15 7.30 10.00
Mon-Thu 7.30
MY BIG FAT GREEK WEDDING
Sat-Sun 1.45 4.45 7.15 9.30
AUSTIN POWERS IN GOLDMEMBER
Crude content

14A SPY KIDS 2: THE ISLAND OF LOST DREAMS
Fri 6.45 9.00 Sat-Sun 1.00 3.45 6.45 9.00
Mon-Thu 6.45
PG THE MASTER OF DISGUISE
Fri 6.30 8.45
Sat-Sun 2.00 4.30 6.30 8.45
Mon-Thu 6.30
PG TUBO TO PERDITION
Violent scenes
Fri 6.45 9.15
Sat-Sun 1.00 3.45 6.45 9.15
Mon-Thu 6.45
PG MR. DEEDS
Coarse language
Fri 7.30 10.00
Sat-Sun 1.45 4.45 7.30 10.00
Mon-Thu 7.30
14A SCOOBY-DOO
Fri 6.30 8.45
Sat-Sun 1.30 4.00 6.30 8.45
Mon-Thu 6.30
PG THE BOURNE IDENTITY
Fri 6.30 9.00
Sat-Sun 1.00 3.45 6.30 9.00
Mon-Thu 6.30

FAMOUS PLAYERS
GATEWAY 8
29 Ave. Calgary Trail 436-6977

14A AUSTIN POWERS IN GOLDMEMBER
Crude content
Fri Mon Tue Wed Thu 7:15 9:15
Sat Sun 1.25 3.40 7.15 9:15
PG BALLISTIC: ECKS VS. SEVER
Fri Mon Tue Wed Thu 7:20 9:30
Sat Sun 2.00 4.30 7.20 9:30
G THE FOUR FEATHERS
Fri Mon Tue Wed Thu 7:00 9:40
Sat Sun 1.00 4:00 7:00 9:40
14A LILO AND STITCH
Sat Sun 1:40 3.25
PG STEALING HARVARD
Frightening scenes, not suitable for
younger children
Fri Mon Tue Wed Thu 7:10 9:35
Sat Sun 1:50 4:20 7:10 9:35
PG SPIDER-MAN/MEN IN BLACK II
May frighten younger children
Fri Mon Tue Wed Thu 7:30
Sat Sun 1:10 7:30
PG STUART LITTLE 2
Fri Mon Tue Wed Thu 6:50 9:20
Sat Sun 1.30 3.30 6.50 9:20
PG THE BOURNE IDENTITY
6:55 9:25
PG THE MASTER OF DISGUISE
Fri Mon Tue Wed Thu 6:45 9.10
Sat Sun 1:15 3:20 6.45 9.10

PARAMOUNT
10233 Jasper Ave. 428-1307
14A THE FOUR FEATHERS
7.00 9.40

SILVERCITY
WEM. 8882-170 St. 444-2400
PG APOLLO 13: THE IMAX EXPERIENCE
3.45 7.00 9.45
PG CYBERWORLD IN IMAX 3D
Fri Sat Sun Tue Wed Thu 1:00 2:15
Mon 2.15
14A THE FOUR FEATHERS
12.55 3:55 7:05 10.30
PG MY BIG FAT GREEK WEDDING
1:50 4.30 7.15 9:50
PG ONE HOUR PHOTO
1:15 3.50 6:40 9.20
18A RED DRAGON
No passes
Disturbing content, gory violence
1:40 4:40 7.40 10.40
Fri Sat Sun Mon Tue Thu 1:00 1:20 1:40 4.00
4:20 4:40 7.00 7:20 7:40 10.00 10.20 10.40
Wed 1:00 1.20 1:40 4.00 4.20
4.40 7.20 7.40 10.00 10.20 10.40
PG SIGNS
Frightening scenes, not suitable
for younger children.
1:45 4.50 7.50 10.45

G SPY KIDS 2: THE ISLAND OF LOST DREAMS
2:10 5:00
G SWEET HOME ALABAMA
Coarse language
1:10 4:10 7:10 10:10
PG THE TUXEDO
Some violence
1:30 2.00 4:15 4.45 6:50 7:30 9:30 10:15

WESTMOUNT CENTRE
111 Ave. Groat Rd. 455-8726
14A THE FOUR FEATHERS
Fri Mon Tue Thu 6.50 9.40
Sat Sun 1.10 3.50 6.50 9.40
Wed 9.40
PG MY BIG FAT GREEK WEDDING
Fri Mon Tue Wed Thu 7:10 9:30
Sat Sun 1.30 4:10 7:10 9.30
PG RED DRAGON
Disturbing content, gory violence
No passes
Fri Mon Tue Wed Thu 7:00 10:00
Sat Sun 1:00 4.00 7:00 10.00
PG SWEET HOME ALABAMA
Coarse language
Fri Mon Tue Wed Thu 7:20 9.50
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Rough trade at the office

Steven Shainberg's *Secretary* may be the sweetest movie about S&M ever made

By PAUL MATWYCHUK

About midway through the strange, wonderful new romantic comedy *Secretary*, Lee Holloway (Maggie Gyllenhaal, in a breakthrough performance) lies in bed while her dull, sensitive boyfriend Peter makes love to her, hopelessly blind to what little effect all his earnest humping is having on her. Finally he climbs off, gives her a pathetic little caress and asks, "Hey, I didn't hurt you, did I?" "No," Lee replies, staring sadly off into the distance, a world of disappointment and yearning written across her face.

Peter doesn't realize it, but Lee is preoccupied with thoughts of E. Edward Grey (James Spader), the lawyer she works for—although her mundane office routine of taking dictation, answering the phone and typing up letters has been getting interrupted more and more frequently by quaint little S&M sessions. If Lee makes too many typos, for instance, Mr. Grey has her bend over his desk and read her work aloud while he spansks her; in the movie's opening scene, we see Lee calmly stapling forms together and fetching Mr. Grey's coffee with her wrists handcuffed to a long, horizontal pole attached to a collar around her neck. She's never been happier in her life.

"It's a mainstream movie!" says *Secretary* director/co-writer Steven Shainberg over the phone from New York City. "It's a Friday night, Saturday night date movie!"

It sounds crazy, but he's right. Despite its dubious subject matter and its arch, stylized comic tone, *Secretary* (which is based on a very unromantic short story by Mary Gaitskill) is a movie with a genuinely heartwarming, romantic message. Lee begins the film as a shy, mousy, insecure young woman, newly released from a psychiatric hospital who retreats into her bedroom and methodically cuts herself with a pair of cuticle scissors whenever her overbearing mother and alcoholic father begin arguing. When she arrives for her job interview at Mr. Grey's office in a shapeless bow-blowse and a hooded, lilac-coloured rain slicker, she's as unworldly and helpless as Joan Fontaine in *Rebecca* arriving at the gates of Manderley. By the end of the movie, though, she feels beautiful, loved and completely confident within her own skin—she blossoms like one of the rare orchids growing behind Mr. Grey's desk.

In fact, *Secretary* isn't a movie about humiliation or depravity at all; it's a dizzy fairytale about two people who help each other to stop feeling ashamed of the very things that give them pleasure. Listening to

Steven Shainberg talk so enthusiastically about his film was a pleasure as well. Here's our conversation.

Vue Weekly: The original Mary Gaitskill story has such a different feel and attitude from your film that I had to wonder what about it could possibly have appealed to you strongly enough to make you want to turn it into a movie. Was it simply the basic situation of a boss spanking his secretary?

Steven Shainberg: Yeah. The thing about the story is, it's very *dour*. And the idea that this experience in the office kind of destroys the narrator and is in no way positive just wasn't appealing to me. It was more interesting to me to explore the way in which that kind of sexual adventure could be healing—which I don't think has been done before. Our normal, average reaction to sado-masochism is that it's scary, and I don't think it has to be.

VW: Whenever movies deal with S&M, it seems like they either make it into this dark and twisted thing, like *The Damned*, with characters who have terrible secrets in their past. Or it's just stupid comedies like *One Night at McCool's*, where the gag is basically, "Oh, don't people look ridiculous when they're dressed up in these leather outfits?"

SS: It's presented as either degrading or laughable. Not that there aren't good laughs in my



movie, but I don't think other films ever portray it as something people like you or I could engage in. Both the characters in *Secretary* have real difficulties in their lives that make it hard for them to have relationships, and I don't think that's such an unusual thing to present. The fact that they find such an unusual way to bridge their isolation, I think, is what's so exciting about the movie! If it were just happening over ice cream, I don't think we'd be so curious about seeing it.

VW: Do you want people to laugh at all during the S&M scenes?

SS: Oh, absolutely! The thing's a comedy! I mean, it's not *just* a comedy, but one of my fears before it was screened at Sundance was that the audience wasn't going to laugh because of the subject matter. That's part of the fun of the movie; it conditions you to laugh at something you normally wouldn't be prepared to laugh at.

VW: You give Lee a whole backstory about her troubled past and her habit of cutting herself that she doesn't have in the original short story. What motivated that choice?

SS: Well, I think if you're going to have a character who's engaged in these behaviours, you can't fully explain it. But it's a tricky line you have to walk between giving the audience enough of an explanation and not overexplaining it like a TV-movie. I don't think you can answer the question of why someone gravitates in this direction, but you have

to give *some* sense of a backstory—otherwise the audience just feels like they're dealing with an enigma. And that's no fun either. We actually shot a lot more information about Lee—there were a couple of scenes where she visits her psychiatrist from the institution, but I took those out because I thought they were too expository.

VW: It's Mr. Grey who's the film's real enigma. Did you ever feel tempted to provide more clues to his background?

SS: Oh, yeah! We had a lot more information about him too, but we found that when we gave that to the audience, the less interesting and the less sexy he became. That's true in life too, isn't it? What's sexier than the woman sitting across the room who looks fantastic and who you have yet to speak to? The minute she starts telling you about her parents and where she went to college and all of that, all that allure disappears. That's the idea you see in *Last Tango in Paris*, and there's a lot of truth in it.

VW: And yet there's something about Spader's performance that makes you feel tremendous sympathy for Mr. Grey even though you don't know a lot about him. You can see that he's ashamed of his urges and the things he does inside this relationship, to the point where he really does everything he can to back away from it.

SS: I agree with you completely. The key was that Spader was willing to take off his mask and show that underneath, there's a lot of vulnerability and tenderness and fear. And that makes him, at least to me, very appealing. Just because he spansks his secretary doesn't mean he isn't poignant.

VW: There's a fairytale aspect to the film—Mr. Grey's office is this slightly overripe fantasy palace, with the opulent corridors and the orchid garden. To what extent is the film meant to be watched on a realistic level?

SS: I think you have to take it both ways. He has a law practice that you can believe, just barely, could take place in this space. But at the same time, it's a metaphoric place, a kind of wonderful, exciting funhouse. Lee wants to get back to that office when she's home alone at night—she can't wait to get back to work. The things that go on in there are, for her, just the most wonderful things in the world. And that's a fairytale conceit. So in all ways, from the music to the colours to the performances, the film is trying to walk this line between something that's fantastical and other-worldly while still being grounded enough that you really care for these people. That's what makes the movie unique, from my point of view; it's trying to do both those things simultaneously. It would have been easy enough to do it in the style of a Mike Leigh movie—and I love Mike Leigh—but that's not the movie I wanted to make. Nor did I want to make *Edward Scissorhands*, where every-

thing that happens is so unreal that it's only "a goofy thing." I wanted you to feel for them and care for them, but in some strange way, everything that's going on is taking place inside their imagination.

VW: Do you find that men and women respond to the film in different ways?

SS: Yeah. I find that older men tend to feel threatened by the film, because they are the Spader character, and as the film goes on, his power is being unmasked and revealed in some ways to be not entirely legitimate. Women, though, almost across the board, embrace it because it's a story of empowerment.

VW: It sure doesn't sound that way just from a bare plot synopsis, though. It's only when you watch it that you see how it's all from her point of view and that you really don't take any sadistic pleasure in seeing her experience pain.

SS: You can see that now, but imagine trying to get it made! It was extremely hard to communicate to producers what the film would be. I'd say it could be moving and tender and gentle and funny and ultimately a beautiful love story and on and on and on, and 30 producers turned it down. It was a very tough film to get made. As great as Maggie Gyllenhaal is, we were looking for a star to play the part, because that's

how you get financing. But every single actress you could think of turned it down.

VW: There's something so open about Maggie Gyllenhaal's face—something so vulnerable and slightly cartoony....

SS: She's just got everything I could possibly dream of for the part. Once in a while, you have an actress who meets a piece of material and the right filmmaker and it works in a way that it never would have if you'd hired a star. I think of Emily Watson, for instance, in *Breaking the Waves*, where you had such a perfect melding of who she is, what [Lars] von Trier was after and the material. She's been great since then, but it's never been quite the same thing, because in *Breaking the Waves* we didn't know her. I think the same kind of thing happened here.

VW: Lee is the kind of part that a casting director might immediately associate with, say, Jennifer Jason Leigh, someone who'd be edgy and raw and ready to grapple with all the character's demons.

SS: Yeah, that would have been a disaster. ☹

Secretary
Directed by Steven Shainberg •
Written by Steven Shainberg and Erin
Cressida Wilson • Starring Maggie
Gyllenhaal and James Spader •
Opens Fri, Oct 11



arts

Form follows Funkshön

Shivani Saini breaks the rules of what art shows are supposed to look like

By DAVE JOHNSTON

There's a problem with art gallery shows. Frankly, they just don't really know how to get a groove on. They don't really feel like a party.

This Friday's **Funkshön** show at the Rev Cabaret—which will benefit the Youth Emergency Shelter—hopes to shake up the tired stereotype many people expect whenever they enter an artistic environment. While some galleries will hire entertainment and refreshments for their event, Funkshön hopes to go a step further, providing a fully-integrated atmosphere where the abstract beat mixing of DJs and electronic musicians can meet with theatre and visual art created in a variety of mediums.

Executive producer Shivani Saini got the inspiration for Funkshön when she visited a photography exhibit that one of her friends had set up back in Toronto. "I just didn't think the space did my friend's work any justice," Saini recalls. "I knew what kind of work she was putting into these photographs, and I could appreciate the talent she had. I think it would have been better if there was a variety of work there, and to celebrate it. And the best way to celebrate anything is to have a party."

Funkshön didn't start taking shape until the Ryerson graduate moved back to Edmonton and took up a position as a producer at Access Television. It was here that she met the people who would become the guts of Funkshön's organization—graphic designer and creative consultant Geoff Kramer, music director Prosper Prodanluk and webmasters Chris Your and Tate Young. Finding the right combination of people to run with an ambitious idea like Funkshön, Saini says, was nothing short of good fortune.

"Access was the place that housed all these people who became the hub," she explains. "I happened to be in the right place at the right time, surrounded by the right people with amazing skills and talent. And they were willing to get involved and do something."

Is the work up to scratch?

Funkshön welcomed submissions from amateur and professional artists alike from a variety of disciplines, from sculptors to poets to digital painters, and the subsequent ava-

[previous] **visual arts**

lanche of work that poured in over the summer took the delighted producers by surprise. "A lot of the work has been really impressive," Saini says with genuine awe. "Every time I see a new submission, it's really refreshing, because everything seems

"I thought about bringing in live bands, for example, but I couldn't really see it fitting in all that well," she explains. "When it comes to live bands, I think it would be better if they had their own space. What's great about DJs is that they can spin the music, be in the room and you can see them, but they don't have to be the focal point."

As well, the DJ sets will be broken up by short comedic sketches specially tailored for the evening, performed by a local group of actors. The end result is a constantly rolling wave of energy that Saini hopes people will be willing to ride. "It's about creating an environment that will keep you interested and stimulated through the night," she says. "I suppose it's all about taking that intangible energy you get at an event and making it tangible for everyone."

Rev studios

What people will experience when they walk through the doors of the Rev on Friday night will be hopefully the opposite of what Saini felt in that gallery nestled in the shadows of Toronto's grey towers. "I hope people will have a good time," she says, "and appreciate the creativity that they're surrounded by. And be inspired by it. I've always wanted to have an ideal way to view and celebrate this work—to pay tribute to the artists who go through all that effort to express something of themselves, to make something out of love and do it all the time."

But could Saini do it again? If the public gets into the party, will she and the others want to rock out another Funkshön for next year? "If people really dig it, then I can't see why it couldn't be successful next year, but I have to make sure I can do two full-time jobs again—I'm going crazy right now," Saini laughs. "The funny

thing is, I don't really mind. I like what I'm doing and I've learned a lot from doing it. It's stressful, but it's been fun."

Funkshön
Rev Cabaret • Fri, Oct 4



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The evolutionary war

Playwright Eugene Stickland rewrites the fossil record with *Excavations*

BY PAUL MATWYCHUK

One of the central conflicts in Eugene Stickland's new play *Excavations* is the one between Ned (Jeff Page), a paleontologist who's newly arrived in a remote corner of the southwestern Saskatchewan badlands to begin work on digging up the newly discovered skeleton of a Tyrannosaurus Rex, and Clifford Fudge (Steve Piro), a disgraced former priest unable to escape from his demons even amidst the fog of his own severe alcoholism. Fudge, relying on the evidence of the Bible, believes the Earth is only 6,000 years old, while Ned has placed his faith in the theory of evolution and dismisses Fudge as nothing more than a deluded "begat-counter." Stickland, meanwhile, thinks *both* theories have serious flaws and omissions—at least when it comes to explaining the history of natural development. When it comes to *play* development, however, he's a firm believer in evolution.

Excavations is receiving its world premiere this week at Theatre Network, but Stickland began work on it way back in 1994, when Toronto's Theatre Passe Muraille commissioned him to write something big, innovative and daringly avant-garde. Stickland more than complied with that request: not only did his script come complete with a live musical score for

a percussionist and a string quartet by noted Canadian new-music composer Linda C. Smith, but the scenes were intended to be performed in a different random order every night—the idea, Stickland says, was to mimic the random order in which paleontologists discover fossils, those archaeological treasures that have been stirred up within the earth like green peppers in a Denver omelet.

"I think I was just trying to be clever," says Stickland. "They wanted something that would be not a conventional play at all, and they wanted something multi-disciplinary. In that version, the scenes sort of told the story, but depending on what order they were shuffled in, you'd have a very different story at the end of it. And that was kind of cool to watch. Or at least it was interesting. I think that was the problem—that was the word people used. It was interesting, as opposed to being emotional or engaging."

Bradley Moss, who is directing the new production and has been actively involved with the development of the script since 2000, agrees. "It sounds fascinating," he says, "but we found we just couldn't get it to reach a climax. After about 10 minutes, you started thinking, 'Okay, this is neat, but now I'd really like to see a story.'"

"I think when Eugene wrote the first draft for *Passe Muraille*," says Jeff Page, "there was this idea that he should 'make it weird.' It began with this premise that it would be style over substance, form over content. But what we've discovered through this whole process of dramaturging the play is that you really

can't have that. It leaves you cold—or at least it leaves *me* cold."

"What we've basically done," says Moss, "is excavated the content."

Linear growth

The version of *Excavations* that will debut at the Roxy tonight (Thursday) contains the same basic themes and the same four basic characters as the draft Stickland wrote some seven or eight years ago (Ned and Fudge are still there, as are Fudge's restless sister Christina, and Finn, the misanthropic owner of the land where the T. Rex has been found.) But it's a much more straightforward, streamlined piece of work. He's scrapped the whole "random order" gimmick,

theatre

for instance, and instead of forcing the actors' voices to compete with the huge sound of a string quartet, there's now a live piano score by Roger Admiral (who performed a similar function two years ago in Moss's production of *Playing Bare*).

"I found the process pretty liberating," says Stickland. "I was sick and tired of it the way it was. I'd been through three workshops with it in Toronto and Edmonton, and they were all about a week long and we'd make the same discoveries every time and I found I'd tinker with the script but never really roll up my sleeves and try to salvage some kind of production out of it.... I mean, the original version was so big, it was like doing *Phantom of the Opera*. It would have taken the Mirvishes or some-

thing to put it on. And I just didn't like it anymore. So when the time came [to throw out the original structure and reconceive the script], I felt a certain amount of glee at being able to tell myself after eight years, 'You know, I've always hated that scene' and to have it gone."

In other words, I ask, are you saying that the version of *Excavations* that won the prestigious Alberta Playwriting Competition in 1995 is a version you're not even very fond of anymore? "Yeah!" laughs Stickland. "It's one of those things where you've got to be careful what you wish for. [Winning that award] is the kind of result that any playwright would hope for, right? But it also kind of led to the play being this albatross around my neck and initially made it even harder for me to let it go."

Debunker mentality

That's an ironic attitude coming from a guy who's written a play about how dangerous it can be to cling too closely to artifacts from the past. Clifford Fudge, for instance, would rather rot away on his family farm than break the promise he made on his father's deathbed never to sell the Fudge land, while Christina seems haunted by the spirit of her dead mother—her prize possession is a meteorite she discovered while wandering the fields surrounding their house, a meteorite which she and Clifford half-believe contains their dead mother's soul. Should the past stay buried, the play asks, or should we try to dig up as much of it as we can and hold it in our hands? Does the past even matter when you

consider what a short stretch of time, geologically speaking, human beings even get to survive on the Earth?

"The heart of the play was always going to be some kind of debate or discussion of creationism versus evolutionism," says Stickland. "That was suggested to me by a friend of mine who's a paleontologist who I used to go out prospecting with from time to time. That's what they call it—'prospecting.' Anyway, he was working on a dig one time where a volunteer helped him for about three days. This was in a little town in Saskatchewan, and on Saturday night my friend went into town and there were posters up for a lecture by some fundamentalist preacher who was out to debunk the theory of evolution. And so he went—and it was this guy who'd worked side by side with him for three days! And the guy was taking things he'd said while they were working and kind of twisted it around and used his knowledge of the Bible to expose the 'myth' of evolution."

"But it's interesting," he continues. "Jim DeFelice, our dramaturg, sends me these articles and letters that have run in the *Edmonton Journal* debating evolution. And one thing that this 18-year-old girl has said to the famous paleontologist—and she's right—is that the fossil record actually *disproves* the theory of evolution, because they still haven't discovered any evidence of transmutation from species to species or any evolution *within* a species. So on one hand, you think, 'Well, there's some holes in that theory,' but on the other, do you really believe, against

Laughter, the gold rush

Servant of Two Masters has slapstick and funny accents and not much more

By PAUL MATWYCHUK

The action of Tom Wood's new version of Carlo Goldoni's *Servant of Two Masters* has been updated and relocated to the Yukon in 1898, and the play begins in a manner that's meant to remind us not of Goldoni's original but Charlie Chaplin's 1925 silent comedy *The Gold Rush*. The opening narration projected onto a curtain even deliberately mimics the opening titles of Chaplin's film. And David Storch, who plays the manservant whose inept bungling provides the plot with most of its complications, conveys a certain Chaplinesque pathos in an early scene where we discover him buried up to his shoulders in a snowdrift, shivering desperately and moaning about how unbelievably hungry he is.

But that's about as far as the resemblance to *The Gold Rush* goes. Chaplin based his comedy on the very real desperation and hunger that awaited most people who ventured north into the Yukon hoping to find their fortune, and his film has a raw, documentary quality that

never lets you forget how close to death most of his characters really are. *Servant of Two Masters* has been conceived as nothing more than a big, silly cartoon—even Leslie Franks's costumes are in eye-popping Technicolor. (John Ulyatt plays a square-jawed Mountie, for instance, and the only thing on stage that's a brighter shade of red than his jacket is the rouge on his Nelson Eddy cheeks.) Chaplin was such a stickler for accuracy that he actually filmed his movie, in great discomfort, in the outdoors, but everything in *Servant of Two Masters* has been given a thick,

[review] **theatre**

shiny gloss of artificiality: the moose heads mounted on the walls deliberately look a little phony; half the cast speaks in one foreign accent or another, all of them intentionally broad; and the snow that falls on the characters' heads whenever they step outside is as dry and fluffy as soap flakes. It's a sign of how far removed *Servant* is from *The Gold Rush* that, even though the script makes a very big deal out of how hungry Storch's character, Benny Panelli, is, he never once thinks to try and eat his shoe.

Monkey business

I'm not saying that I wanted *Servant of Two Masters* to be some kind of grim, bleak black comedy. But I did

find it to be pretty thin stuff, and I think that's because, unlike Chaplin's film, there's nothing at stake in this play for any of the characters except whether they'll hit their marks for the next pratfall. Practically none of the humour revolves around character or the little foibles and quirks of human behaviour; it's really just a big collection of slapstick and funny voices and winking references to homosexuality with no interesting central comic idea or theme to tie it together. (You barely even care whether the two pairs of lovers get together by the final scene, or if Benny ever realizes his dream of opening an Italian *ristorante*.) Even as a farce, it's rather tame—there's never that giddy feeling that you get while watching something like (to pick a recent example) *Stiff*, the hilarious comedy that the British troupe Spymonkey brought earlier this year to the Comedy Arts Festival, the sense that the actors or the writer are always on the verge of pushing a joke *too far* and having it spill over into tastelessness, to the point where even the people onstage can barely believe how out of control things are getting.

The play has a wild card, though,

in the performance by Corrine Koslo as Rosette LaFarge, the Mountie's fiancée, whose sweet, delicate, ultra-feminine demeanour turns out to be an elaborate act she's put on to win his heart. Koslo is a throwback to brassy '40s comedienettes like Martha Raye or Betty Hutton—locomotive-like gals who weren't afraid to speak their minds in as loud a voice as possible and grab whatever guy caught their fancy around the waist and demand that he fall in love with her. Koslo takes every bit of physical business this script hands her and absolutely runs with it; you should see what a show-stopping production she makes of a simple bit early on in the play where Rosette has to run tearfully out of the room when

her father tells her he's breaking off her current engagement.

I should say that the rest of the audience laughed at this play more than I did, even at stale bits like the Swedish character who pronounces all his "j"s as "y"s. (The comedian Yogi Yorgensen spun a whole career out of this shtick in the '50s.) It's certainly a cheerful, fast-moving, unpretentious night out at the theatre; I just might have enjoyed it more had the yokes had been a little more ingenious. ☺

Servant of Two Masters
Directed by Bob Baker • Written by Tom Wood • Starring David Storch, John Ulyatt and Corrine Koslo • Shoctor Theatre, The Citadel • To Oct 13



Yukon point on me: Corrine Koslo, David Storch and John Ulyatt in *Servant of Two Masters*

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THEATRE
NOTESall the
world is
a stage

BY NEIL PARMAR

And the molar of the
story is...

The Tooth Fairy • Kaasa Theatre • Oct 4-13 (7pm) • PreVUE To this day I still believe Tinkerbell's great-grandmother was doomed to an after-life in Hell. After being ordered by the devil to single-handedly collect rotten teeth from random children around the world, she was further forced to leave behind her life savings under their pillows to pay for her sins. Little did I know there's actually a play that deals with childhood traumas such as mine: *The Tooth Fairy*, which kicks off Fringe Theatre Adventure's 2002-2003 season of plays for young audiences.

If you were like most kids you know the ritual: you wiggled around your loose tooth until that salty river of blood oozed onto your tongue, and then *pop*, an instant guarantee for a couple of quarters. Much like myself, Judd Palmer wasn't like most kids and he grew up questioning the entire concept behind the nocturnal

exchange of teeth for money.

"What a strange and sinister tradition the tooth fairy is," notes Palmer. "How odd that we reward the loss of a baby tooth—a symbol of innocence—with money, a symbol of all that's corrupt and evil with the world. The play was in some ways concocted to tackle the weirdness of this rite of passage. It's an experiment to see how the tooth fairy borders the realm of the surreal, metaphorical and allegorical," he says, comparing the story structure to that of *Alice in Wonderland*.

Palmer is one of six members of Calgary's Old Trout Puppet Workshop, an ensemble that specializes in plays that integrate live actors with hand-made puppets. *The Tooth Fairy* is their latest creation, and it finally clears up all the mystery that surrounds the identity of this puzzling cultural icon. It's a fantastical, swashbuckling epic of pirates, sea monsters, Arctic maroons and a mysterious castle in the forest. Our heroine is Abigail, the Girl with the Greatest Teeth in the World, who over the course of the play learns about the inner workings of the cosmos and, even more importantly, exactly what the winged fairy does with all those teeth. Along the way, she delves into the shadowy past that underlies the peculiar behaviour of her toothless grandfather.

While the accompanying *Tooth Fairy* storybook won't hit stores for a few months, the theatre version begins its run at the Kaasa Theatre on Friday. Regardless of what Abigail discovers at the end of the play, I still think Tinkerbell's grandmother deserves credit for all her hard work. ☺

Evening shades

Webb and
Alvarado spend
another *Summer
Evening* together

BY JOSEF BRAUN

Two figures meet, and an unmistakable yet subtly unsettling magnetism blossoms between them almost instantly. When they're together, we see tenderness, laced with desperation, perhaps even a contained repulsion. But apart, we see the aftereffects of their union erupting into something that straddles the border of attraction and obsession. A great white wall stands behind them, almost as a virginal blank slate, dreamed of but surely unattainable.

Inspired by Marguerite Duras's novel *Blue Eyes, Black Hair, A Summer Evening... seems to be at the heart of the affair* is dancer/choreographers Tania Alvarado and Brian Webb's attempt to transform Duras's tale of damaged lovers into, as Webb puts it, "gestures, glances, long gazes and complete body movements piled on top of each other to create a new language centered in the expressive body." The piece's newest manifestation, with music by David Wall, lighting design by David Fraser and video work by Tim Folkman, is presented by the Brian Webb Dance Company this weekend, as the sensual heat of summer itself becomes more of a memory.

A Summer Evening began when Webb approached Alvarado with the novel. Both agreed on its emotional power and the potential of translating its essence into movement, and they nurtured the piece as collaborators from the ground up. Its first incarnation took the form of two short pieces for Catalyst Theatre's *Fusion* anthology in early 2001. Soon after, with Wall and Fraser on board, it premiered as its own full-length piece that spring.

"Most of the changes [that dis-

tinguish this version from its predecessors] are shifts in intention," Alvarado explains. "I wanted to develop my character more, because I encountered problems with this the first time. I'm not an actor; when I dance it's usually myself—I'd never had to become someone else. This time, I'm very aware it's not Tania on stage. This character's choices aren't ones I would choose. I think she's terribly bored, and she finds this man and allows herself to be in this precarious situation."

Separation anxiety

In his preliminary notes, Webb emphasizes the persistent duality of desire and repulsion that drives the piece. The couple shifts between hot and cold states; movements repeat, initially infused with one feeling only to slowly shift to an altogether different one. "This underlying violence exists," says Alvarado. "The two characters are attracted to each other for whatever reason, but the violence comes from private struggles within each of them."

[photos] dance

Indeed, many of my clearest memories from last year's production are images of Webb and Alvarado separated, their characters' individual torment surfacing: Webb slumped against the wall, dwarfed by its vast whiteness, Alvarado contorted on all fours far across the expanse of empty stage. "Their frustrations are most apparent when they're isolated," says Alvarado. "They barely know each other, so perhaps they're not comfortable expressing the darker aspects of their feelings yet."

Brian Webb and Tania Alvarado, *Summer lovers*

Happily, the same cannot be said about Alvarado and Webb. Their frequent collaborations over the years have displayed a continually engaging dynamic that's enabled the two to push each other in directions that would have likely gone unexplored without their unique dialogue. Alvarado agrees: "I do feel that Brian and I have grown increasingly comfortable working together. I feel lucky to have this kind of relationship, because I don't know how common it is with dance artists. It's very difficult to have two choreographers in the same room feeling really comfortable, without one dominating the other. There's a sense of balance that I think is invaluable, and hopefully you can see it in the work." ☺

A Summer Evening... seems to be at the heart of the affair
Choreographed and performed by
Tania Alvarado and Brian Webb •
John L. Haar Theatre, Grant
MacEwan College (10045-156 St) •
Fri-Sat, Oct 4-5 • 497-4416

THE ART GALLERY
EDMONTONIdeas and Images
of NorthSunday, October 6
2pm

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EXCAVATIONS

by Eugene Stickland

A World Premiere

Featuring Caroline Evin, piano, Steve Brien

Jen Page & John Wynn

Composer/Planist Roger Adami

Direction Bradley Weiss

October 1 - 20, 2002

Box office 10708126 Street

Theatre Network 453-2440

www.foxxy.com

Excavations

Continued from page 48

vidence of carbon-dating and that the world is only 6,000 old? Both sides remind me of Kurt Vonnegut analogy where people just file down the in their brain and you just skip of the logic so that you can your worldview happy."

the great

a lot of talk about the end of world in *Excavations* and the visible doom that awaits kind—at one point, for instance, Wright's character, Finn, explains his pet theory that 25 per cent

of the world's population needs to be killed off immediately if the species is to have any hope of surviving. (He holds out a lot of hope that any one of the exotic viruses emanating from Africa and South America will wipe out the surplus humanity, although he's certainly willing to pitch in with his shotgun.) But what Moss admires the most about the play is Stickland's ability to make it about specific, individual characters instead of grand, overarching themes.

"What I like about Eugene," he says, "is that he does draw upon big themes, but he loves to pull stuff right out of everyday people's mouths. He's really interested in the world around him. He's gone out digging with a paleontologist, he's talked with farmers—that's where he got

Fudge's line about the hoppers eating the green paint off the shingles."

"And he despises sentiment," adds Page, "which I adore. His play about death, for instance, *A Guide to Mourning*, doesn't end with the family having a big group hug. His characters don't even touch! In *Excavations*, you're not going to have this paleontologist find love; you're going to have him almost find it. It's such an easy ending for plays and movies to go for, where everyone comes together and everyone learns something.... I despise it too."

Rich, tasty Fudge

When it came to the character of the disgraced Reverend Fudge, Stickland may have been even more unsenti-

mental than even he himself realized. He's written about drunken priests before—*A Guide to Mourning* (which Theatre Network staged in 2001) featured a long comic setpiece involving a priest who shows up to a family funeral too inebriated to conduct the service. But Fudge is a much scarier customer. "I think Steve Pirot is amazing," Stickland says. "He made me realize that, on one level, the play is about addiction and compulsion. It's kind of scary watching him. The character does live in this deep, dark place and watching an actor take that risk and really go there actually made me uncomfortable a few times."

It's taken *Excavations* an unusually long time, Stickland admits, to get the proper cast, crew and version of the script in place, but evo-

lution is a painstaking process. "Once I got going, though," he says, "the rewrites sped up. Nine times out of 10, whenever I'd say, 'Why aren't I responding to that scene?' it would turn out to be something from the old draft." Besides, things could be worse—Stickland's play is finally ready for its world premiere, but the dig he briefly helped out on eight years ago which inspired the script in the first place, Moss tells me with a chuckle, is still going on somewhere out in the badlands. ☐

Excavations

Directed by Bradley Moss • Written by Eugene Stickland • Starring Jeff Page, Steve Pirot, Caroline Livingstone and John Wright • Roxy Theatre (Theatre Network) • To Oct 20 • 453-2440

ARTS WEEKLY

FREE listing, fax 426-2889 or e-mailings@vue.ab.ca.

line is 3pm Friday.

ART GALLERIES

see What's Happening Downtown on page 53.

BUGERA GALLERY INC. 12310 Ave., 482-2854. *BIRDCALL*: Colourful, acrylic paintings by Sheila Norgate. Oct. 11. • *INTERIORS*: Oils by Lorenzo Luis. Oct. 12-25.

BEAT GALLERY 8 Mission Ave., St. 459-3679. *DREAMSCAPES AND STEP-STONES*: Retrospective exhibit of paintings, and poetry. Featuring the work of Elke Blodgett and Barbara Jean. Until Oct. 4.

RE D'ARTS VISUELS DE L'ALBERTA 427 Rue Marie-Anne-Gaboury 91 St., 427. Artworks by Tom Morin, Louise Gisele Lavoie and Gaston Charest. Oct. 4.

ARTOPIA INTERNET CAFE 11607 Ave. *WOMEN'S TEARS, WOMEN'S*: Expressionist paintings by Patricia. Until Nov. 30. Opening reception SAT, 5, 8pm. Live Music by Rhonda Withnell. Mo Lefever.

SUGLAS UDELL GALLERY 10332-124 Ave., 488-4445. *FALL SHOW 2002*: New works by gallery artists and new acquisitions exhibited. Until Oct. 11.

SPECTRUM DESIGN STUDIO 12419 Ave., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. *BEING THERE*: Recent landscape paintings by Kate More. Oct. 19.

EXTENSION CENTRE GALLERY Second floor, University Extension Centre, 8303-112 Ave., 42-3034. Open Mon-Thu 8:30am-8pm, Sat 8:30am-4:30pm, Sat 9am-noon. • *CONFESSIONS BEYOND MEMORY*: Heather. Graduating student exhibition. Until Oct. 9. • *Teresa Halkow*, graduating student. Oct. 15-23.

B GALLERY 1-1 Fine Arts Building, U of A, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. • *Artist Wolfgang Troschke from Germany*. Until Oct. 5. • *Guest artist Blotkamp from the Vrije Universiteit, Amsterdam*. Until Oct. 5. • *Reception THU, Oct. 3, 7-10pm*. • *21 Fine Arts Building, MON, Oct. 7, 2-5pm*. • *Carel Blotkamp lecture*. Oct. 9 (2pm). • *Thuy, master of fine arts in printmaking*. Oct. 15-26. Opening reception Oct. 17, 7-10pm. • *Jessica Macdonald*, fine arts in drawing. Oct. 15-26.

Opening reception THU, Oct. 17, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (inukshuk, hunters, walrus) by Tivi Ilistuk. Wood carvings by T. Klettie. West Coast Indian gold and silver jewellery by Pat Dixon.

THE FRINGE GALLERY 8smt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. *GYPSY MESSENGER*: Photographs by Sima Khorrami. Oct. 3-31.

FRONT GALLERY 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. *GARDENS AND GODDESSES*: Mixed media and fibre art exhibition featuring Linda McBain Cuyler, Susan Seright. Until Oct. 12.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. • *1+2*: Plastic bio-morphic pieces made from different arrangements of the same basic modular elements by Simon Black. Until Oct. 19. • *FRONT ROOM*: • *PEEP SHOW*: Open House Event, featuring Simon Black, Doreen Dubriel and Tessa Nunn. • *PIN-HEADS*: Heads covered in pins and beads by Doreen Dubriel. Until Oct. 19.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. Art works by Mary Pemberton. Oct. 7-31. Open house WED, Oct. 9, 6:30-8:30pm.

JOHNSON GALLERY • 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Pastels and prints by Wendy Risdale, watercolours, acrylics and prints by Dave Ripley and watercolours by Vija Finvers. Pottery by Jann Semkow, pewter by Raymond Cos. • 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by Jim Painter, Jim Brager, serigraphs by George Webner, Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommers, pottery by Noburo Kubo.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. *KALAMKARI: INDIA BY DESIGN*: Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Until Nov. 17. • *Also on display outside the Gallery: SACRED PLACES AROUND THE WORLD*: Platinum prints by Dr. Allan W. King.

MODERN EYES GALLERY AND GIFT 40, 24 Perron Street, St. Albert, 459-9102. *ROY LEADBEATER-SCULPTURES*: New highly polished bronze works by Roy Leadbeater. Until Oct. 5. Opening reception Fri, Oct. 4, 5-7pm.

MOUNTAIN FOODS CAFE - JASPER 606 Connaught Drive, across from the Via Station (Jasper). *KUNST AUSSTELLUNG EXHIBITION WALL*: Clay shields and round

objects by potter Theresa Gagne. Oct. 4-24.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. *PULSE*: Northern Alberta drawing exhibition show curated by Les Graff and Jim Davies. Until Nov. 2. • *St. Albert Place*, 5 St. Anne St., St. Albert. *LABYRINTH*: Fibre installation by Elyse Eliot-Los. SAT, Oct. 5, 11am-4pm-SUN, Oct. 6, 1-4pm. Opening reception FRI, Oct. 4, 7-9pm.

REMEDY CAFE 8631-109 St. *THE SPOOKY SHOW*: An art exhibit based on the bizarre. SAT, Oct. 5, 8pm. Until Oct. 31.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. • *NEW LANDSCAPES*: Works by Sharon Delblanc, Gerald Faulder, Lynn Malin, Jim Visser. Quebec artists Jacques Polier, Louise Kirouac. Featuring works on paper and glass by Brenda Malkinson. Until Oct. 5. • *INCREDIBLE ADVENTURES*: Works by Francine Gravel. Oct. 5-22. Opening reception SAT, Oct. 5, 1-4pm.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

SOSA (SOCIETY OF STUDENT ARTISTS) GALLERY 10154-103 St., Basement, 707-8305. • *Artists Under the Stairs*. Oct.

ST. GEORGES ANGLICAN CHURCH Fane Hall, 10029-99 Ave., Fort Saskatchewan, 998-4168. Fort Saskatchewan Art Club fall art show and sale. SAT, Oct. 5, 10am-5pm.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glass-works, sculptures and ceramics by various artists.

TELUS CENTRE Main Floor, 87 Ave., 111 St., 492-3034. Open Mon-Fri 8:30am-4:30pm. Works by Peter Mah. Oct. 3-23. Opening reception FRI, Oct. 4, 6pm, artist in attendance. FRI, Oct. 4, lecture by Peter Mah.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. *MOSTLY MINIATURES*: Works by Myles MacDonald. Oct. 5-29. Opening reception SAT, Oct. 12, 12-5pm.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. *THE SASKATCHEWAN ROAD MAP SERIES*: Featuring colourful neo-constructions of Calgary-based artist Ron Kostyniuk. Oct. 3-Oct. 31.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5:30pm. *COLOUR STILL LIVES*: Solo exhibition of new paintings by David Cantine. Until Oct. 15.

WALTERDALE PLAYHOUSE 10322-83 Ave., 439-2845. *ART IN THE LOBBY*: Works by Loraine Ure. Running in conjunction with

rys/senior; \$4.25 family.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. Open (9am-4pm until Dec. 24. SUN 13-MON 14 (1-4pm): Nature's Thanksgiving. TIX \$1 child (2-12 yrs), \$1.50 adult, \$1.25 youth (13-17)/senior, \$4.25 family.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 6 (1-4pm): Soup series: Split pea soup. Free. SUN 13 (1-4pm): Basic breads.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. • *ST. ALBERT: THIS IS OUR STORY*: Permanent exhibition. • *CRY OF THE LOON*: Until Nov. 16. • *DISCOVERY ROOM*: An interactive educational venue dedicated to children and fami-

Rope. Oct. 3-5, 8-12, 7pm; Matinee Sun, Oct. 6, 2pm.

DANCE

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542. *Shangri-La Chinese Acrobats*. SAT, Oct. 5, 7:30pm. TIX \$25, youth/senior \$15. Family pack \$60 (incl. 2 kids, 2 adults).

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, Grant MacEwan College, 10045-156 St., 497-4416. *Summer Evening*. Collaboration between Tania Alvarado and Brian Webb. Inspired by Marguerite Duras' novel *Blue Eyes, Black Hair*. Oct. 4-5, 8pm TIX \$20 adult, \$15 student/senior

THEATRE

Also see What's Happening Downtown on page 53.

AU CIEL, AU CIEL, AU CIEL La Cité francophone, 8627-91 St., 466-1066. Presented by L'UnitéThéâtre. Musical by France Levasseur-Oulmet in collaboration with Marie-Josée Oulmet and Robert Walsh Victor Vaillant, a man who was married seven times, has to decide who he'll spend eternity with when he gets to heaven. Oct. 3-6, 10-13, 8pm. Matinee SUN, Oct. 6 and 13, 2pm.

THE BEGINNING OF AUGUST Varscona Theatre, 10329-83 Ave., 434-5564. Presented by Shadow Theatre. Comedy After the abrupt departure of his wife, Jackie is left to care for their newborn daughter. He discovers that he must adopt his life for the sake of his child. Oct. 10-27.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

ERIK DE WAAL IN CABARET Catalyst Theatre, 8529-103 St., 420-1757. Songs of Brel, Weill, Piaf and others with Liz Han. TIX \$16.50, \$13.50 student/senior @-TIX on the Square, @ door. Oct. 15-19, 8pm.

EXCAVATIONS The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Eugene Stickland. World premiere. Music by Roger Admiral. A paleontologist, a landowner, a defrocked minister and his sister are linked through the discovery and excavation of a T-Rex dinosaur. Oct. 3-20, 8pm.

THE GREAT ELECTRICAL REVOLUTION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Set in Saskatchewan, 1937 during the Depression. The Gallaghers have been deprived of electricity. Encouraged and aided by the anarchist Vladimir Rosta, they strike against the Moose Jaw Light and Power Company. Until Nov. 3.

HAPPY DAZE Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. There's going to be a big rock 'n' roll

lies. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. SAT 28: Fall plant and bulb sale. *HARVEST COLOUR*: In the Show Pavilion. SUN 6 (1-4pm): Card making workshop for the family. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. • *TransCanada Pipelines Gallery*: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. • *SYNCRUDE CANADA ABORIGINAL PEOPLES*

star playing at the Save Arnold's benefit. Until Nov. 3.

JOB Azimuth Theatre Space, 11315-106 Ave., 454-0583. Presented by Azimuth Theatre. A biblical hip-hop musical. Oct. 10-20.

OVER B-Scene Studios, 8212-104 St. By Darren O'Donnell. Presented by As-Q Theatre. Otter and Mann, brother and sister, are stuck inside their home. Mature content and strong language. Oct. 3-5, 8pm. TIX \$10.

THE PAPER BAG PRINCESS FAVOURITE STORIES Citadel, Rice Theatre, 9828-101A Ave., 425-1820. *KIDSPRAY* (Plays for the Young (K-6) and the Young at Heart): Stories by Robert Munsch. Adapted by Kim McCaw. A fast-paced re-telling of five classic Robert Munsch stories. Three kids are stuck at school when a snow storm hits. Bored, they take turns acting out their favourite Munsch stories to pass the time. Oct. 15-27.

ROCKMORE HIGH-CLASS OF '59 Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four "R's": readin', ritin', rock 'n' roll. Until Nov. 2. TIX \$43.95 Sun, Wed, Thu; \$49.95 Fri, Sat. \$20 children under 12. Children under 2 years free.

ROPE Walderdale Playhouse, 10322-83 Ave., 439-2845. By Patrick Hamilton. Two friends murder a fellow college student and hide his body in a wooden chest. Until Oct. 12. Matinee SUN, Oct. 6, 2pm. TIX @ TicketMaster.

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. • Every FRI \$5.

TALES FROM THE CALABASH Catalyst Theatre, 8529-103 St., 491-0626. Presented by YAP (youth and puppet) Theatre Productions (Cape Town, South Africa). A storytelling/puppet production for young audiences, performed by Erik de Waal. Incorporates traditional stories from the Khoisan, Zulu and Tswana cultures as well as a tale from de Waal's recording *Ighawe and the Lion*. Oct. 19, 2pm. TIX \$10 adult, \$5 child @ door

THEATRESPOITS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers

THE TOOTH FAIRY Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 448-9000. Presented by The Old Trout Puppet Workshop, Fringe Theatre Adventures. Songs by David Rhymer. Abigail has perfect teeth. She lives in an Eden ruled by her grandfather, never knowing the pain of loss. Spurred by a monstrous secret, grandfather is plagued by madness and wages a cosmic battle against the Tooth Fairy. Oct. 4 13. TIX \$16.05 adult, \$12.84 student/senior, \$10.70 children 12 and under

GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. • *TREASURES OF THE EARTH*: Geology collection. Permanent exhibit. • *THE HABITAT GALLERY*: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. • *THE NATURAL HISTORY GALLERY*: • *BUG ROOM*: Live invertebrate display. Permanent exhibit. • *THE BIRD GALLERY*: Mounted birds. Permanent exhibit. • *A TO Z AT THE MUSEUM*: Every SAT (9 am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. • *EDMONTON FILM SOCIETY*: Museum Theatre, 439-5285. MON 7 (8pm): *Eosy*

SEE NEXT PAGE

EVENTS WEEKLY

FREE listing, fax 426-2889 or e-mailings@vue.ab.ca.

line is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's history, Alaska Highway construction, and Russia and commercial aviation.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, 10am-4pm. Exhibit Room: Weekends, drop-in 1-4pm. FRI 6-SAT 7 (1-4pm): Night shifters. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17

Astral Horoscope

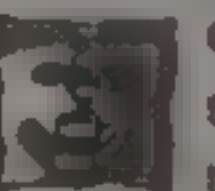
By MATT SHORT



ARIES (Mar 20-Apr 19): Your planetary ruler, Mars, has been moving through the astrological sign of Virgo. Things have been hectic and you may have had a hard time getting ahead. Cancelled plans, career stagnation, transportation challenges and misunderstandings in love and business have seemed almost endless. Around October 6, your cosmic balance will begin to slowly return. Prepare for the unexpected at your workplace on October 8 and 9, as you may have to make temporary adjustments. Friends, electricity and the sign Aquarius could be involved



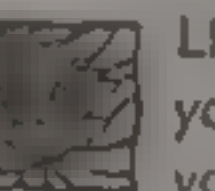
TAURUS (Apr 20-May 19): You've been seriously intense lately. Be careful not to obsess over things while your ruling planet, Venus, slows to a halt in the sign of Scorpio. Your psychic intuition is strong, especially when directed toward lovers and business partners, but you may have trouble controlling who or what you think about. This could be made positive when old plans are played out, or career goals are pursued. Wait until October 6 to start anew, not that you really have a choice in the matter. You may also experience personal transformation or receive income through a loved one. Libra, Capricorn and authority figures could play a role



GEMINI (May 21-June 20): Your planetary ruler, Mercury, is backing up into disruptive territory. You should also use caution when backing out and when driving through the areas you know best. October 4 shows situations may be at their peak of difficulty, especially involving romance, overwork, parental figures and bosses. The only advice I can give is to lay low and don't press issues. By October 6, cosmic forces will improve, but unfortunately not dramatically. Heavy responsibilities, conflict and stagnation could inflict imbalance until early next week. Capricorn, Aquarius or parental figures could apply



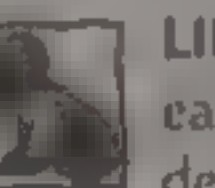
CANCER (June 21-July 22): If you've been cooped up in your house for the past few weeks, you've had the right idea. There are still plenty of planetary excuses you could use for spending this weekend at home as well. October 5 could be especially problematic through bad news or fender benders near your neighbourhood. Just move with the tide until the new Moon in Libra on October 6, when cosmic conditions will improve, prompting you to come out of your shell. New habits can successfully be instigated regarding love relations and home life. It's safe to move forward again with new endeavours. Your best days for sex and love are October 6 and 8



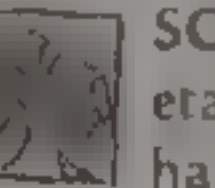
LEO (July 23-Aug 22): Financial stagnation and delayed payments could plague you at the end of the week, so use extra caution in financial dealings. Reanalysis of your spending habits could be needed, but I know you don't want to hear that. Planetary energies shift into a more positive light late on October 5. This is all leading up to one of your best days for good luck, travel, love and romance on October 6. New endeavours instigated on this day could be promising. October 9 is another good time for romance and especially sexual love. Short-term investments and access to other people's money are also favoured for this day. The signs Cancer, Sagittarius, Aries or Scorpio could be involved



VIRGO (Aug 23-Sept 22): Your planetary ruler, Mercury, has backtracked into your sign, bringing a few problems along. Career stagnation is almost certain, along with a heavy workload, added responsibility and possible miscommunications or clashes with authority figures and co-workers. Some relief will be noticed by October 6, but cosmic energies are not letting you get anywhere before you put in some seriously hard work. Do not try to press forward at this time. Although love influences are present, they could be interrupted due to work schedules. Parental figures and the signs Capricorn, Libra and Taurus could apply



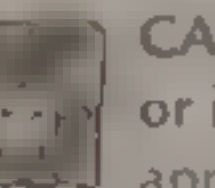
LIBRA (Sept 23-Oct 22): Your sexual magnetism and beauty draw lovers to you with ease, but your natural grace can't dissuade me from the truth. I know something deeper is happening below the surface. Sure, you've got sex on the brain, but you're thinking about deeper relations and changing how you make your money too. Love affairs from the past and with older partners or the sign Capricorn or Scorpio are also possible at this time. New relationships and imitations on October 6 or 9 could show promise for the future



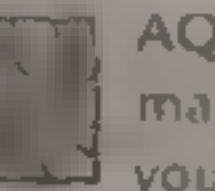
SCORPIO (Oct 23-Nov 21): You can be very dark at times, but for now your planetary ruler, Pluto, is in the lucky sign of Sagittarius. Learn to visualize better things happening in your life. Forces are approaching that could bring good fortune, so get ready for these positive changes. Expansion of spiritual beliefs could also increase your bank account. By October 6, Venus will be slowing down to bring you subtle benefits, especially if you were born close to November 8. Creative inspiration, financial speculations and love affairs are encouraged for October 9. A Leo could be involved



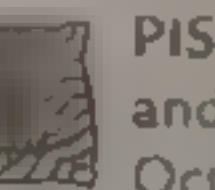
SAGITTARIUS (Nov 22-Dec 21): Good things are still to come, especially after the night of October 5. You should take pride in the personal transformations that have come from higher learning, travel or spiritual awakenings that have taken place. Romantic, creative and leisure opportunities could arise on October 6 and 7, especially with the sign Leo or within your circle of friends. Prepare for further evolution of faith, intensified studies and increased libido. Don't let a secret love affair mess with your direction. The signs Taurus or Libra could play a part



CAPRICORN (Dec 22-Jan 20): I feel like you are on the verge of a breakthrough—or is it a breakdown? The planets are really socking it to you this week, but this is apparently all part of your path. Conflicts in your work and school schedule are the first things you'll have to deal with. Problems with younger people, friends and neighbours are possible around October 4. Misunderstandings, cancellations and communication breakdowns at the workplace are likely, but will begin to subside after October 6. Don't make a really bad decision at this time. The signs Gemini and Virgo could apply



AQUARIUS (Jan 21-Feb 18): So here you are, faced with desires that you may or may not know what to do with. You have refused to make changes even though your planetary ruler, Uranus, continues to encourage you to reflect upon yourself. You never could be told what to do. Power used for personal improvement will be more fruitful than using your power for others through unappreciated advice. Although cosmic circumstances will improve after October 6, use caution not to lose your cool around October 8. A Scorpio or Aries could play a part



PISCES (Feb 19-Mar 19): Don't be discouraged if communications with lovers and business partners temporarily go sour. Planetary conditions will improve after October 6 and lucky Jupiter is with you, bringing good fortune and giving you the faith to make it through anything. It's about time to act instead of just dreaming it. October 7 would be the perfect day for such actions, including financial speculations, scholarships and contests. Romantic opportunities may also present themselves at this time. A Sagittarius or Leo could be involved. ☽

EVENTS WEEKLY

Continued from previous page

Living. TIX \$5 adults, \$4 senior/student, \$2 kids 12 and under; \$25 series pass (8 movies).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437 83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Telecommunications museum. An interactive educational gallery.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am; 1:30pm): Pre-school storytime, 3-5 yrs. Until Oct. 17. TUE 8 (7pm): Pyjama party. Family event.

CAPILANO LIBRARY 201 Capilano Mall, 38 Ave., 50 St., 496-1802. •Every THU (10:15am): Little tales for little people, 3-5 yrs. Drop-in. Until Oct. 24. •Every WED (10:15am): Time for tots, 2-3 yrs. Until Oct. 30. Pre-register.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7091. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Oct. 9. Pre-register.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every TUE (10:15am; 2pm): Pre-school fun time, 3-5 yrs. Until Oct. 29. Pre-register. •Every THU (10:15am): Totally twos, 2+ yrs. Until Oct. 31. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every WED (10:15am): Baby laptime, 1-2 yrs. Until Oct. 23. Pre-register. •Every TUE (10:15am; 2:15pm): Storytime at the library, 3-5 yrs. Pre-register. Until Oct. 22. THU 10 (2pm): Chrysalis 2002: Nadine Mackenzie. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE (10am): Time for twos, 2-3 yrs. Until Oct. 22. Pre-register. •Every WED (10am): Pre-school storytime, 3-5 yrs. Until Oct. 23. Drop-in. •Every THU (7pm): Family storytime, 3+ yrs. Until Oct. 24. Drop-in. SAT 12 (2pm): Silly Saturdays: Stories and crafts, 5-12 yrs.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every THU (7pm): Stories at seven. Until Oct. 30. Drop-in. SAT 5 (10-11am): Junior Stamp Club: Trade-a-thon.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 15. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 16. •Every WED (10:15am): Time for twos. Pre-register. Until Oct. 16. •Every THU (1-2 yrs): Baby laptime. Pre-register. Until Oct. 17. SAT 5: Weird, wacky and wonderful wizards, 5-12 yrs. Drop-in. SAT 12: Silly Saturdays: Turkey tails, 5-12 yrs. Drop-in. THU 10 (1pm): Budge Wilson reads from her books.

MULTIPLE SCLEROSIS SOCIETY OF CANADA Victory Centre, 11203-70 St., 471-3034. SAT 5: Kid's Kollege 2002: Day camp for children who have a parent living with Multiple Sclerosis.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos, 2-3 yrs. Until Oct. 22. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Oct. 23. Drop-in. Until Oct. 23. •Every THU (7pm): Pyjama storytime. Until Oct. 24.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 5: Art-Ventures: NatureFest 2002, 5-12 yrs. Cost \$2/child. SAT 12 (1-4pm): Art-Ventures: Silly still life.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Until Dec. 10. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. •Every THU (10:15am): Baby laptime, 6-12 months. Until Oct. 31. Pre-register. •Every FRI (10:15am): Time for twos, 2-3 yrs. Until Nov. 1. Pre-register. •Every THU (7:15pm): Family storytime, 3+ yrs. Until Dec. 12. Drop-in. SAT 12 (2:15pm): Silly Saturdays, 5-12 yrs.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every WED (4pm): Japanese calligraphy, 8-14 yrs. Pre-register. •Every TUE (10:15am): Baby laptime, 12-24 months. Until Oct. 22. Pre-register. SAT 5 (2pm): Turkeys dressing—don't peek, 3-5 yrs. Pre-register. TUE 8 (2pm), FRI 9 (2pm): Read-in 2002. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (2pm): Storytime, 3-5 yrs. Until Oct. 22. Pre-register. •Every FRI (10:30am): Time for twos, 2-3 yrs. Until Nov. 1.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open 9:30am-4pm weekdays; 9:30am-6pm weekends, hols (until Oct. 14). SUN 6 (2pm): Let's talk animals, October presentations: Uncanny Carnivores. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17) /senior, \$19 family. Until Oct. 14. SUN 13 (2pm): Snakes: The Smooth Operator.

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-106 St., 496-1822. •Every WED (10:15-10:45am): Time for twos. Pre-register. Until Oct. 15. •Every TUE (2:15pm): FRI (10:15am): Drop-in family storytime. Until Dec. 6. •Every THU (10:15am): Pre-school story and craft time. Until Oct. 17.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every MON (2:30pm): WED (11am): Storytime. Until Oct. 28. •Every TUE, THU (10:15am): Baby laptime. Until Oct. 31. •Every TUE, THU (11:15am): Time for twos. Until Oct. 31. •Every WED (10:15am): I am three. Until Oct. 30. Pre-register.

LECTURES/MEETINGS

PUBLIC MEETING Daly Grove Elementary School, 1888-37 St., 496-6218. THU 10 (7pm): Proposed amendment to the Meadows Area Structure Plan.

UNIVERSITY OF ALBERTA Engineering Teaching and Learning Centre, Theatre 001, 481-4887, 489-5920. FRI 11 (7pm): Palestine Red Crescent Society: Speaker Younis Al Khatib (president of the Palestine Red Crescent Society) presents *Humanitarian Services Delivery—Under Siege*. Free. Donations welcome.

WASKAHEGAN TRAIL ASSOCIATION •Abbottsfield Mall, 30 St., 118 Ave., 962-0020. Free guided hike. Approx. 10 km at Moss Lake, Elk Island. Bring lunch and beverage. •Bonnie Doon Mall, Recycle on the West side, 85 St., 85 Ave., 417-3254. Free guided hike. Approx. 11 km at Berg Stopover. Bring lunch and beverage.

LITERARY

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. TUE 8 (8pm): Pig Poetry: Open stage. Featuring The Raving Poets Band. TUE 15 (8pm): Pig Poetry: Open stage w/book launch of John Chalmers' new book, *Highway 2 and Other Poems* and an open stage event with the Raving Poets Band. No cover.

GREENWOODS BOOKSHOPPE 7935-104 St. THU 3 (7:30pm): Book launch. CKUA: Radio Worth Fighting For by Marylu Walters.

UNIVERSITY OF ALBERTA TORY BUILDING, Department of Political Science, Rm 10-4, Department of Political Science. TUE 15 (3:30pm): Book launch: Professor

Stephen Clarkson's new book, *Uncle Sam Us: Globalization, Neoconservatism, and the Canadian State*.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. WED 9 (7pm): Storyteller. Merle Harris. Pre-register.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. •Every THU: Amateur night followed by the headliner. THU 3-SAT Comedian Dean Austin and special guests THU 10-SAT 12: Comedian Don Tjernagel and special guests.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. (12-1pm): on the following dates during the 2002/2003 school terms: Oct. 17, Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17. On SAT, Nov. 16 AGAPE will be hosting a free one-day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

DIGNITY EDMONTON 482-6845. Support community for lesbian/gay Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos. Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters—A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENTS

DELTA EDMONTON SOUTH HOTEL 4404 Calgary Tr. N., 431-3723. FRI 4: Spirit of Giving: The Good Samaritan Society Annual Dinner and Silent Auction in support of programs for persons with developmental disabilities. TIX \$75.


EDMONTON GHOST TOURS Walderdale Playhouse, 10322-83 Ave., 469-3187 •Every MON-THU (7pm): Meet in front of the Rescuer Statue. Walk through Old Strathcona. Tour lasts for 1 hour. \$5 ea. Oct. 7-31.

NATURE FEST 2002 Downtown St. Albert, 459-1532. Oct. 5-6. •St. Albert Public Library, Program Room, 5 St. Anne St., 459-1532. SAT 5 (12:30 and 2:30pm): Chris Fisher presentation on wild birds. •Musée Héritage Museum, 459-1528. SAT 5: Terry Thorman, entomologist, presents an interactive look at bugs. SUN 6: Interactive animal exhibit. •Ardent Theatre. SUN 5: John Acorn. •St. Albert Community Hall. SAT (1-4pm): Bring your rocks for a rock identification clinic with geology student Jason French. •Little White School, 2 Madonna Dr. SAT 5-SUN 6: Edmonton Decoy Carvers, Northern Alberta Wood Carvers exhibition and demonstration.

SPIRITUAL LIVING CENTRE Whitemud Creek Community Building, 951 Ogilvie Blvd., 989-3752. FRI 4: Annual Fall Harvest Dance and potluck dinner. Music by Coady Entertainment. TIX \$9 adv., \$15 couple.

THE STROLL OF POETS SOCIETY Strathcona Legion, 10416-81 Ave., Griffin

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EVENTS WEEKLY

Continued from previous page

SUN 6: 12th Annual Stroll of Poets. Open MON-SAT 10am-5:30pm. •H.A.W.T. GLASS: New glass by members of Hot Artists with a Thirst. Until Oct. 26. •THE DISCOVERY GALLERY •An exhibition of wood works by Doug Haslam. Until Oct.

EDMONTON CENTRE FOR THE ARTS U of A Campus. SAT 5 (1-3pm): Planet of the Arts: Interactive workshop for highschool students who want to know how far an arts piece can take them.

WORKSHOPS

ARTHRITIS SOCIETY Calder Seniors Drop-

in Centre, 12963-120 St., 424-1740. •Every TUE (7-9pm): Arthritis self-management program class. Until Oct. 15.

BRAHMA KUMARIS MEDITATION CENTRE 208-10132-105 St., 425-1050, www.bkwso.com. Meditation intro course through Raja Yoga. Free. Pre-register.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

CITY OF EDMONTON'S COMMUNITY SERVICES DEPARTMENT 944-5453, 496-5942. Free group for men and women over 60 who are experiencing difficulties in their relationships with their adult children. Free. Until Nov. 7, 1:30-4pm.

GADEN SAMTEN LING CENTRE 11403-101 St., 452 8582, 418 8340. FRI 11 (7pm): Vajrasatva: (Bodhisattva of purification) empowerment. \$25 members per day/\$120 for all teaching dates. \$35 non-members per day/\$150 for all teaching dates. Pre-register. SAT 12 (7pm): Palden Lhamo: (Dharma protector of the Tibetan people) empowerment. \$25 members, \$35 non-members. Pre-register. SUN 13 (2pm): Medicine Buddha: (Healing Buddha) empowerment. \$25 members, \$35 non-members. Pre-register.

GRANT MACLEAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4301. •QuarkXPress Level I. Oct. 5-6. •Dreamweaver. Oct. 5-6. •Web Design for the beginner. Oct. 9-Nov. 13.

HARCOURT HOUSE 10215-112 St., 426-4180. •Drop-in Life Drawing. •Drop-in

Figurative Sculpture. •Open painting class. Starts Oct. 3. How to start a painting. Starts Oct. 5.

HOMESTEADER COMMUNITY LEAGUE FACILITIES 575 Hermitage Rd., 467-2180, AVP_ALBERTA@yahoo.ca. Transforming Alternatives-An Experiential Workshop. Presented by AVP Canada-Alberta Branch (Alternatives to Violence Project). Oct. 18-20, Fri, Oct. 18, 6:30pm-Sun, Oct. 20 5pm. \$40 each. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. WED 9 (2:15pm): Computer know-how-databases of the EPL WebSite. Pre-register.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. WED 9 (7-8:45pm): Practical parenting resources that really work. Pre-register.

SPIRITUAL LIVING CENTRE Whitemud Creek Community Building, 951 Ogilvie Blvd., 989-3752. FRI 18-SAT 19: Now Let Us Sing: Interactive choral workshop presented by Patty Shortreed. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. MON 7 (6:30pm): My scale tells lies-practical approaches to weight loss. Pre-register.

TOASTMASTERS •NORATORS TOASTMASTERS CLUB NE, 473-6636, 469-6183. •Every THU Speak and shine. •St. Paul's Church, 4005-115 Ave., 469-6183. •Every THU (7:15pm): Eight week speaking course starting Oct. 10.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

THE ART OF DOWNTOWN

What's Happening Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •H.A.W.T. GLASS: New glass by members of Hot Artists with a Thirst. Until Oct. 26. •THE DISCOVERY GALLERY •An exhibition of wood works by Doug Haslam. Until Oct.

ART AND DESIGN IN PUBLIC PLACES PROGRAM SE Corner of 109 St., Jasper Ave., 426-2122. Celebrate the Gateway Art Project artwork No. 23 (a three-story soundscape sculpture) designed by IDB Design Group.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •OUT THERE IS SOMEWHERE: THE ARCTIC IN PICTURES. Until Nov. 3. •MAX STREICHER: RENUS. Until Nov. 17. •TAIGA CHIBA: ANCESTORS. Until Nov. 17. •EDMONTON CONTEMPORARY ARTISTS' SOCIETY 10TH ANNIVERSARY EXHIBITION. Until Nov. 17. •Media Art and Design Exposed Lecture. James Cutler, Architect, USA. THU, Oct. 3, 7pm. •ALL IN ONE DAY SUNDAY. SUN, Oct. 6, 1-4pm. •(1pm): Artist's talk: Taiga Chiba will talk about his Ancestors exhibit. (1-4pm): Art making workshop w/Bruce Moulden. •(1:30, 2:30, 3:30): Gallery tours. •(2pm): Ideas and Images of North: Placing the Canadian Arctic in its Northern Context presented by Sherrill Grace. •CHILDREN'S GALLERY: FROM HEAD TO TOE: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring works by Barbara Ballachey, Lupe Rodriguez. Until Oct. 3.

LATITUDE 53 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •PLAYING POSSUM: Exhibit by Milutin Gubash. Until Oct. 12. •PROJEX ROOM: PERIPHERAL VISIONS: Mixed media installation by Patricia DiMarcello.

REV CABARET 10030-102 St., www.funkshon.com. FUNKSHON: A showcase of young, unknown artists' work in an unconventional setting. Also a party.

FRI, Oct. 4, 8pm (doors). TIX \$9 adv., \$12 @ door.

SEGHERS STUDIO GALLERY 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. 25 INTERNATIONAL ARTISTS: First-ever competition; one of only two international print biennials in Canada. Until Oct. 5.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

STANLEY MILNER LIBRARY GALLERY 7 Sir Winston Churchill Sq., 492-3034. •Ruby Golding, graduating student exhibition. Until Oct. 16.

DISPLAYS/MUSEUMS

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000, 496-7939. Every SAT: Research central, 9-12 yrs. Until Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Until Dec. 8.

LECTURES/MEETINGS

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 11 (6:45-8:30am): Casual Friday and brainstorm session. \$2. Everyone welcome.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Centennial Room,

423-3487. WED 9 (7:30pm): Talk and slide presentation by Charlie Russell. Free.

LITERARY EVENTS

AUDREYS BOOKS 10702 Jasper Ave., 423-3487. WED 9 (noon-1pm): J.L. Granatstein will be signing his new book *Canada's Army: Waging War and Making Peace*

EDMONTON LITERARY FESTIVAL Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 422-8216, litfest@writersguild.ab.ca. FRI 4-SUN 6: Readings, workshops, information sessions, storytelling, panels poetry and more. Presented by Alberta Book Fair Society. Free.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

BUDDYS NITE CLUB 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10550-102 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOG), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite

45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.

SECRETS BAR AND GRILL 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

WOODY'S 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

SPECIAL EVENTS

CITY HALL Sir Winston Churchill Sq. MON 7 (11:30am): Read-in 2002. Opening ceremonies.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq. •Edmonton Rm., lower level. SAT 5 (10am)-SUN 6 (1pm): Origami folding festival. •Theatre, 496-7046. MON 7 (7pm): In Our Own Voices:

Edmontonians of all ages tell a fresh version of the city's history in an evening of storytelling. Free.

THEATRE

SERVANT OF TWO MASTERS Citadel Theatre, Shochor Theatre, 9828-101A Ave., 425-1820, 420-1757. Based on the play by Carlo Goldoni. Adapted by Tom Wood. Set in a Klondike boomtown, 1898. Benny Panelli finds himself in deep trouble. All Benny wants is a chance to pursue his dream of opening his very own Italian Ristorante. Instead, he finds himself scrambling to serve two bosses at once and meddling in two rough-and-tumble romances. Until Oct. 13. TIX \$24-\$69. Half-price rush seats available one hour before each performance. TIX @ TIX on the Square.

WORKSHOPS

DANCE MOSAIC LTD. 206, 10609-101 St., 425-3350 or 903-7418. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. Drop-in. Until Oct. 31. \$6/class. No pre-registration required.

FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA) Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.

GRANT MACLEAN COLLEGE 10700-104 Ave. •Rm 5-305, 497-5616. SAT 5 (9am-4pm): Strengthening Volunteer Boards. Reg. fee \$15. •MACLEAN CENTRE FOR SPORT AND WELLNESS 497-4616. Activity camps, sports camps, martial arts, and aquatics for all ages.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St., 468-2796. Lawn-be-gone course. Presented by Chris Ford. Oct. 7-Dec. 2.

STANLEY A. MILNER LIBRARY Edmonton Community Network, Rm 616, 414-5656. Internet Courses: Learn about computer resources, e-mail, searching the internet, web design, online investing and much more. Various dates.

For more information: www.edmontondowntown.com

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The Sexual Assault Centre of Edmonton is recruiting volunteers to take calls on our 24-hour Crisis Line. If you are empathetic, responsible and would like to gain experience in the field of human services, this may be the volunteer opportunity for you. For more program information and to register call Heather at 423-4102. The evening training will be taking place in Oct.

na0805

Welcome newcomers to Edmonton; share info on Canadian life, attractions, and necessities; help practice English. Experience different cultures; make friends. Become a New Neighbours Volunteer.

Ph. Dulari @ EISA 474-8445.

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Befriend a Canadian newcomer and show them what Edmonton has to offer. Help build a caring, more tolerant world. Call Kellie 424-3545.

na0808

A FEW GOOD SOULS REQUIRED. Northern Light Theatre's Carnival of Souls Theatrical Halloween Festival Celebration is looking for volunteers Oct. 24-Nov. 3. Ph 471-1586 for info. www.northernlighttheatre.com

na1003

Students for Literacy is looking for volunteers to be trained as literacy tutors. Ph 492-4066, or students_for_literacy@hotmail.com

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